

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

VOLUME 7, NUMBER 5

FILM SCORE



MURDER MUSIC

Film noir scores from
The Maltese Falcon to
Minority Report

GOLDSMITH SPEAKS

Composing
The Sum of All Fears

BACH TO THE FUTURE

Music for
Silent Running

PLUS

DVDs and
CDs reviewed



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The Prodigal by Bronislau Kaper

FLM SCORE
GOLDEN AGE
CLASSICS



Bronislau Kaper (1902–1983) was a splendid and widely admired Golden Age film composer who succeeded on a variety of films, from comedy (1937's *A Day at the Races*) to science fiction (1954's *Them!*) to the unique and broadly appealing *Lili* (1953), for which his song "Hi Lili, Hi Lo" won the Academy Award. Born in Poland, he got his start as a songwriter in the European film industry and graduated to full scores at M-G-M in Los Angeles, where he was under contract for most of his career. He worked on two versions of *Mutiny on the Bounty* (the 1935 production with Clark Gable and the 1962 remake starring Marlon Brando) and tackled films like *The Swan* (1956), *The Brothers Karamazov* (1958), *Lord Jim* (1965) and *Tobruk* (1967).

In 1955 Kaper provided an ornate and gorgeously melodic, symphonic score for *The Prodigal*, a gargantuan biblical epic starring Lana Turner. The film recounts the Parable of the Prodigal Son, in which a wealthy young Hebrew trader, Micah (Edmund Purdom), throws away his fortune and freedom in pursuit of a pagan priestess, Samarra (Turner), eventually returning home to the forgiveness of his father. Kaper provided a rich, reverent theme for male chorus for the Hebrew people; a seductive theme for female chorus for Samarra and her following, alternately a siren song and a pagan march; up-tempo action music for fights and chases; Middle Eastern source cues; and elegant, tuneful scoring under dialogue, often favoring woodwinds. It has all the pomp, glory and choral reverence collectors expect from the biblical genre.

FSM's CD of *The Prodigal* is the premiere release of this important score by Bronislau Kaper. The work is presented in complete, chronological form, including alternate versions, which are explained, as always, in the liner notes. The M-G-M orchestra was conducted by the legendary André Previn. \$19.95 plus shipping.

Album produced by LUKAS KENDALL

1. Main Title/Chase	3:15	19. Granary/Fanfares	1:27
2. Spear	0:56	20. It's Micah	2:01
3. Eli	1:36	21. He Is Dead/Invocation	2:30
4. Ruth/Tent/Samarra	6:56	22. Sacrifice	1:43
5. Window/		23. Pearl/Beth	3:20
When Daylight Comes	1:22	24. What Is Wrong	1:14
6. Departure	3:06	25. Elissa's Death	1:36
7. Farewell/Nubian/Bosra	6:37	26. Message	3:02
8. Hunger	1:09	27. Miracle	1:07
9. 18 Pieces of Silver/Beard	0:54	28. Vultures	1:44
10. One Piece of Silver	2:11	29. Full of the Moon	1:42
11. Terrace of Heavens	1:58	30. Fight	3:59
12. Micah's Exit/Prayer/		31. Storm	0:47
Micah's Party Part 1	2:44	32. Samarra's Death	1:01
13. Micah's Party Part 2	1:34	33. My Son/Celebration/	
14. I'll Break Him	0:53	End Title and Cast	4:17
15. Bosra's Party	2:10	34. Celebration/	
16. She Is	1:10	End Title and Cast (alternate)	2:48
17. Deal	0:27		
18. Wedding	0:43	Total Time:	75:11



Look for this month's
Silver Age offering
I Spy
By Earle Hagen
on the back cover

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Perhaps better known as the touring musical humorist P.D.Q. Bach, Peter Schickele has also worn the hat of film composer over the span of his career. One project was the sci-fi cult favorite *Silent Running*. Here Schickele describes the movie, the collaborative process and his use of folk flavorings in outer space.

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He's performed for the Queen, conducted for Metallica and composed music for giants, both literally and figuratively. He's also busy heading up a children's music charity and releasing some of his most popular scores on his own label. Is there anything left for the K-man?

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It's Michael Kamen's world—we
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You've heard this one before—on
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ON THE COVER:

BLEAK FILM, BLACK SCORE, MINORITY REPORT ©2002

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Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

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Is updated five times weekly!

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WWW.FILMSCOREMONTHLY.COM

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PRINTED IN THE U.S.A.

FILM SCORE

Much Ado About Something

Film music is alive and kicking, at least for the moment.

There's a buzz around the office at *Film Score Monthly* lately. No, not the kind that emanates from a snoring Jeff Bond at nap time. I'm talking about a buzz of excitement, an overriding mood I haven't felt in the two-and-a-half years since I came on board here. Since last year, something has happened to turn the otherwise subdued atmosphere here to one resembling a pledge-week frat party. Film music has gotten good again.



GIMME GOOD LISTENING: We applaud a strong summer crop.

Most of us would agree that, with a few exceptions, film music has been languishing over the past few years. For any number of reasons (which I won't go into here), it had gotten stale. Even the work from the big guys seemed to lack inspiration. We had gotten to the point here at *FSM* where if a particular score simply "didn't suck," it was worthy of at least three stars in a review.

Then late last summer came John Williams' haunting and lyrical *A.I.* Then Howard Shore's jazzy work for *The Score*. Then Shore's epic *Lord of the Rings: Fellowship of the Ring*. And Williams' magical *Harry Potter and the Sorcerer's Stone*. And this spring and summer the merry madness continues. Jerry Goldsmith reminds us in his opening scene for *The Sum of All Fears* what great music can do for a film. And Williams continues on an incredible roll with *Attack of the Clones* and *Minority Report*, an impressive melding of the best of *AOTC* and *A.I.* (In fact, at this very moment I'm typing to the staccato rhythms of *Minority Report*—which isn't easy.) I would argue that even without the stellar work of Shore or Goldsmith, Williams alone has given us new hope this year.

Now the offices at *FSM* are alive with conversation about film and film music like I've never seen. And chances are it'll stay that way, at least for the rest of 2002—what with Williams' *Harry Potter: Chamber of Secrets* and his next Spielberg collaboration *Catch Me if You Can*; and Shore's *Lord of the Rings: The Two Towers*.

Inspiration Begats Perspiration

And when there's more to talk about, there's more to write about. Like our feature on the masterful Jerry Goldsmith. I saw him speak at a recent event sponsored by the Society of Composers and Lyricists. I also snuck in a recorder and taped the entire conversation Jerry had with author/film music historian Jon Burlingame and *The Sum of All Fears* director Phil Alden Robinson. We figure, if Jerry hates Jeff Bond and is never going to speak to *FSM* anyway, a secondhand transcription along with Jeff's firsthand insights is the next best thing. Also in this issue: Inspired by the neo-noir nature of *Minority Report*, Stephen Armstrong takes a look at the sights and sounds of the film noir tradition, and Jeff Bond reviews Williams' *Minority* score. Plus we check in with Michael Kamen and take a look back at the sci-fi cult favorite *Silent Running* and its composer Peter Shickele.

Who knows what impact, if any, this year's rush of great music will have on upcoming films. No doubt the same banal, wallpaper scores that got us into such a rut will continue to accompany lackluster big-budget flops. But heck, if we can get even a handful of scores like the ones we've had over the past nine months, I can live with it. Enjoy the issue.

Tim Curran, Managing Editor

Send us your vote

and you may end up in Ghent!

World Soundtrack Public Choice Award 2002

Send us your vote and you can win a three-day trip for two to this year's Flanders International Film Festival - Ghent, including admissions to the World Soundtrack Summit on 18 October and the World Soundtrack Awards ceremony and concert on 19 October.

For more information on the World Soundtrack Awards and WSA related events organized within the framework of the 29th Flanders International Film Festival - Ghent, please check: **www.worldsoundtrackawards.com**

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composer's name:

Film title:

return to

Return your completed form (only the original, no copies!) to the address below, or vote via the WSA website.

Deadline: 15 september 2002

* Your e-mail address will be added to our e-mailing list. Please tick here → ☐ if you do not want this to happen.

** Only soundtracks of films released between 1 July 2001 and 31 June 2002 are eligible.


WorldSoundtrackAwards

WSA, p/a Flanders International Film Festival - Ghent, Leeuwstraat 40b, B-9000 Ghent - Belgium
For more information on the Flanders International Film Festival - Ghent: **www.filmfestival.be**





K19: The Troublemaker

On July 16th, Hollywood Records released Klaus Badelt's score to the period submarine thriller *K19: The Widowmaker*. What many people don't know is the controversy surrounding the performance of the recorded score by Russia's Kirov Orchestra. The American Federation of Musicians (AFM), the United States and Canadian musician's union, has accused the Kirov Orchestra of entering the

U.S. in February with visa authorization to perform at the Kennedy Center, then surreptitiously recording the *K19* score while in Washington, D.C.

The Mariinsky State Academic Theatre, home of the Kirov Orchestra, Opera and Ballet, has disputed the accusations, stating that the orchestra had proper authorization under its P-1 visa to record Badelt's score. Further, it claims that the symphony was

chosen to record the soundtrack for authenticity, since the film is about a Russian submarine—a statement AFM President Tom Lee says is “without merit.... The subject matter of the film itself is irrelevant to the AFM's protest and does not justify the Kirov's violation of the existing regulations.”

Meanwhile, the AFM stands by its accusations that the orchestra entered the country under false pretenses and subsequently stole work from American musicians in the process. “The Mariinsky Theatre, has, in effect, acknowledged that no U.S. employer petitioned for the approval of P-1 visas to enable the Kirov Orchestra to record a motion picture soundtrack in the U.S.,” says Lee. “That, however, is exactly what the U.S. regulations require—separate petitions from each employer for whom the visiting artist or entertainer will work while in the U.S.”

Lee has sent letters to the Immigration and Naturalization Service and the Kennedy Center, asking that the Kirov Orchestra be barred from entering the U.S. again because of the incident. For more details, visit www.afm.org.



Williams, Ross Team Up for Next POTTER

According to a recent article in the *Boston Globe*, John Williams will not be writing the complete score to the upcoming *Harry Potter and the Chamber of Secrets*. While he will be writing 40 minutes of music, including all the new thematic material, composer/orchestrator William Ross will work those themes into the rest of the score.

Save the Date

The “Hollywood Reporter Billboard Film & TV Music Conference” will take place in Los Angeles Oct. 10–12, at the Renaissance Hollywood Hotel. Call 323-525-2093; email dtrueblood@hollywoodreporter.com or visit www.billboardevents.com.

Carlo Savina 1919–2002

Composer/conductor Carlo Savina passed away June 21 at the age of 82. He composed over 120 film scores, including Mario Bava's *Lisa and the Devil* and the 1981 3-D release *Comin' at Ya!* Savina conducted for other composers as well, including the scores for *The Godfather*, *Tess*, *Amarcord* and *The Garden of the Finzi-Continis*. He also conducted the first album of his friend Miklós Rózsa's *Ben-Hur* score, “Musical Highlights From *Ben-Hur*,” leading

What Are You Thinking?

Some recent (and occasionally surprising) results from the FSM online poll:



Favorite Hammer Films composer: James Bernard; *runner up:* John Cacavas

Favorite female composer: Wendy Carlos; *runner up:* Debbie Wiseman

Favorite jazz film music composer: Elmer Bernstein; *runner up:* John Barry

Best score for a vampire movie: *Dracula* (1979) (John Williams);
runner up: *Return of Dracula* (Gerald Fried)

Favorite Hans Zimmer protégé: Mark Mancina; *runner up:* John Powell

Best score for a Frankenstein movie: *Bride of Frankenstein* (Franz Waxman);
runner up: *Mary Shelley's Frankenstein* (Patrick Doyle)

Favorite country for soundtracks (outside of U.S.): United Kingdom; *runner up:* Australia

Best Jerry Goldsmith score: *Star Trek: The Motion Picture* (1979);
runner up: *Planet of the Apes* (1968)

Favorite African American film composer: Quincy Jones;
runner up: Terence Blanchard

Favorite Newman of Hollywood: The fat guy from *Seinfeld*; *runner up:* Alfred Newman

Weigh in with your opinion: There's a new poll every week on the home page of www.filmscoremonthly.com.

Shortcuts

Paramount Pictures is celebrating its 90th Anniversary with a 2-CD set of movie themes. All of the music has been released previously, and most tracks are for more contemporary films—*Lara Croft: Tomb Raider*, *The Sum of All Fears* and *Mission: Impossible* (Elfman), for example. The inclusion of the main title to *Rosemary's Baby* (Christopher Komeda), however, may alone make this a worthy purchase.

A new 2-disc DVD set by Elite Entertainment of Stuart Gordon's *Re-Animator* broaches the subject of composer Richard Band's controversial use of music from Bernard Herrmann's *Psycho* and Jerry Goldsmith's *Freud*. In a 15-minute interview with frequent *FSM* contributor Daniel Schweiger, Band attempts to set the record straight. Mark Hasan, another FOFSM (Friend of *Film Score Monthly*), suggests that Band's justifications for the Herrmann/Goldsmith quotations leave a lot to be desired. Like it or hate it, Band's score is isolated in crisp, clear Dolby 5.1 on this robust release.

The next time you see the trailer for M. Night Shyamalan's *Signs*, in theaters Aug. 1, be sure to check out the score. No temp track here; James Newton Howard wrote the music specifically for the trailer, and it's great.

Happy Birthday, Martin Böttcher! The German composer, who since the 1950s has composed music for over 100 television series and films, turned 75 last month. **FSM** Got a hot tip or newsworthy event? Contact Tim Curran at (310) 253-9597 or e-mail timc@filmscoremonthly.com.



Record Label Round-Up

All the albums you'll be waiting for

1M1

Imminent from this Australian Internet-only label is *On Our Selection* (Peter Best, 1995); forthcoming are *The True Story of Eskimo Nell* (Brian May, 1975), *Bliss* (Best, 1985), *Caddie* (Patrick Flynn, 1976), *Harp in the South* (Best), *Poor Man's Orange* (Best), *The Irishman* (Marawood) and *Summerfield* (Smeaton).

Pre-orders can be placed by email:

pp@1m1.com.au

www.1m1.com.au

Aleph Records

Forthcoming is *The Amityville Horror*.

www.alephrecords.com

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) is forthcoming.

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a 72-page color booklet.

Cinesoundz

Due at the end of July is Dieter Schleich's score to the new film *A Map of the Heart*. Upcoming are re-releases of the two classic *Mondo Morricone* albums plus a third volume with lounge music by the Maestro; also forthcoming is the world-music soundtrack to the African road movie *Anansi*, featuring the score by Roman Bunka and songs by Shaggy and Jobarteh Kunda.

tel: +49-89-767-00-299; fax +399

pre-orders by email: info@cinesoundz.de

www.cinesoundz.com

Decca

Forthcoming is *I Am Dina* (Marco Beltrami).

GDI

Imminent is *The Mummy's Shroud* (Don Banks); forthcoming is *Captain Kronos* (Laurie Johnson).

GDM

Forthcoming are expanded discs for Morricone's *The Professional* (51:00) and *Le Marginal* (68:00).

GNP/Crescendo

Forthcoming is *The Best of Highlander—The Series* (Roger Bellon).

Hollywood Records

Due July 30: *Signs* (various, James Newton Howard); Aug. 20: TV's *Scrubs* (various); Sept. 17: *Sweet Home Alabama* (various).

Marco Polo

Finally available!—*The Maltese Falcon*, *Classic Scores for Adolph Deutsch* (8.225169). Featuring music from Bogart films *The Maltese Falcon* and *High Sierra*, the Jack Benny comedy *George Washington Slept Here*, the foreign thriller *The Mask of Dimitrios* and the Errol Flynn action-adventure *Northern Pursuit*, this CD includes an in-depth, 28-page booklet, with production notes by author/film historian Rudy Behlmer and rare behind-the-scenes photographs. John Morgan has arranged suites from the original orchestrations of the scores for this recording, with William Stromberg conducting the Moscow Symphony Orchestra.

www.hnh.com

Milan

Due Aug. 6: *The Kid Stays in the Picture* (Jeff Danna), *Spy Kids 2* (John Debney); Aug. 20: *Invincible* (Hans Zimmer and Klaus Badelt); Vol. 2 of *Monsoon Wedding* (Mychael Danna).

Monstrous Movie Music

Though still pending a formal release date, the next MMM CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute," featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia library cues by George Duning, Frederick Hollander, David Diamond, Daniele Amfitheatrof, Max Steiner, David Rakitin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: monstrous@earthlink.net www.mmmrecordings.com

Numenorean Music

Forthcoming is a 3,000-unit

FSM Welcomes Bronislau and Earle

This month's releases (Nos. 52 and 53 in a series—collect them all!) feature the work of two prolific but woefully under-represented composers: Bronislau Kaper and Earle Hagen.

Kaper, whose career spanned four decades and nearly 140 films, is represented on our Golden Age Classic *The Prodigal*, a 1955 Biblical epic starring Lana Turner and Edmund Purdom. The CD marks the first-ever release of the score, complete and in stereo.

Hagen, that "famous composer nobody ever heard of" is responsible for literally hundreds of episodes of television underscore—which includes, perhaps most notably, *I Spy*, our latest Silver Age Classic. This CD features music for five of the 53 episodes that he composed, and unlike the re-recordings released on LP at the time of the series' airing, represents the original television soundtracks, with three episodes in glorious stereo.

Next month: *FSM* takes to the skies with two CDs from movies set in the wild blue yonder. As always, we welcome your comments and suggestions for past and future releases.

FSM



pressing of Paul McCollough's score to the 1990 remake of *Night of the Living Dead* and the first-ever official soundtrack to *Dark Crystal* (Trevor Jones), featuring previously unreleased material.

www.numenoreanmusic.com

Pacific Time Entertainment

Due July 23: *The Son's Room* (Nicola Piovani) and *Frontier House* (Edward Bilous).

www.pactimeco.com

Percepto

Coming later this year: writer/director/composer Frank LaLoggia's *Fear No Evil* and *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge).

www.percepto.com

Prometheus

Now available is John Barry's *Masquerade*, which features 56 minutes of music.

Due mid-Sept.: *The Swarm* (Jerry Goldsmith); mid-Oct.: *Blow Out* (Pino Donaggio); mid-Nov.: *The Package* (James

Newton Howard).
www.soundtrackmag.com

Reel Music Down Under

Forthcoming from this Brisbane, Australia-based label is Fred Karlin's score to *The Stalking Moon*; other promo CDs from the composer are in the works.

e-mail: pigtail@bigpond.com
reelmusicdu@bigpond.com

Rhino Records/Rhino Handmade/Turner

Forthcoming from Rhino Handmade is *The Pirate* (Cole Porter). Forthcoming from Rhino proper are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Conrad Salinger version of '37 Newman score), *Mutiny on the Bounty* (Bronislau Kaper), *It's Always Fair Weather* (André Previn) and *Shoes of the Fisherman* (Alex North).

www.rhino.com, www.rhinohandmade.com

Saimel

The latest release from this label

is *Stranded/Naufregos* (Javier Navarrete).

www.rosebudbandasonora.com

Screen Archives Entertainment

Forthcoming is a combo CD featuring *Down to the Sea in Ships*, *Twelve O'Clock High* and 1938's *Alexander's Ragtime Band* (Irving Berlin).

www.screenarchives.com

Silva Screen

Due in late August is a reissue of *The Ipcress File* (John Barry). Due in September is a re-issue of the music for the British TV series *The Prisoner*.

Sony Classical

Available now is *Men in Black II: Music From the Motion Picture* (18 tracks by Danny Elfman; one by Will Smith).

www.sonymusic.com

Super Collector

Due late July: *Gigantor* (combination U.S. and Japanese soundtracks to animated series) and

Texas Rangers (Trevor Rabin). Now on hold are titles announced previously: *Spacecamp* (John Williams), *Watership Down* (Angela Morley) and *The Bionic Woman* (Joe Harnell).

www.supercollector.com

Varèse Sarabande

Due July 16: *Halloween: Resurrection* (Danny Lux); July 23: *Eight-Legged Freaks* (John Ottman), *Reign of Fire* (Ed Shearmur); Aug. 6: *Simone* (Carter Burwell). Forthcoming is a new recording of *Rebecca* (Franz Waxman) by the Royal Scottish National Orchestra.

Walt Disney Records

Due in October is Trevor Jones' TV score to *Dinotopia*.

Please note:

We endeavor to stay up-to-date with every label's plans, but things happen that are beyond our control (and often, beyond the label's control, as well!)-so please bear with us.

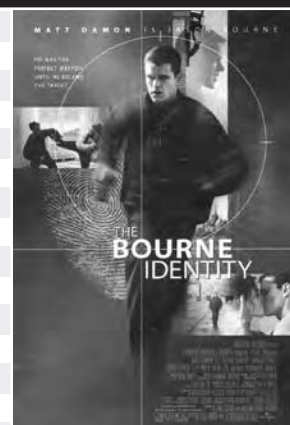
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<i>Bartleby</i>	SETH ASARNOW	n/a
<i>The Bourne Identity</i>	JOHN POWELL	Varèse Sarabande
<i>Cherish</i>	DON DAY	New Line*
<i>The Dangerous Lives of Altar Boys</i>	MARCO BELTRAMI, JOSHUA HOMME	Milan
<i>Divine Secrets of the Ya-Ya Sisterhood</i>	DAVID MANSFIELD	Sony*
<i>The Emperor's New Clothes</i>	RACHEL PORTMAN	n/a
<i>The Fast Runner</i>	CHRIS CRILLY	n/a
<i>Hey Arnold The Movie</i>	JIM LANG	n/a
<i>Juwanna Mann</i>	LISA COLEMAN	n/a
<i>Late Marriage</i>	AVI FAHIMA	n/a
<i>Like Mike</i>	RICHARD GIBBS	Sony*
<i>Lilo and Stitch</i>	ALAN SILVESTRI	Walt Disney **
<i>Men In Black II</i>	DANNY ELFMAN	Sony
<i>Minority Report</i>	JOHN WILLIAMS	Dreamworks
<i>Mr. Deeds</i>	TEDDY CASTELLUCCI	RCA Victor*
<i>The Powerpuff Girls Movie</i>	JAMES L. VENABLE	n/a
<i>Pumpkin</i>	JOHN OTTMAN	Citadel
<i>Reign of Fire</i>	ED SHEARMUR	Varèse Sarabande
<i>Road to Perdition</i>	THOMAS NEWMAN	Varèse Sarabande
<i>Scooby Doo</i>	DAVID NEWMAN	Lava/Atlantic*
<i>Sunshine State</i>	MASON DARING	Daring Records
<i>Windtalkers</i>	JAMES HORNER	RCAVictor
<i>World Traveler</i>	CLINT MANSELL	Omnipedia

* indicates song album with one track of score or less **combination songs and score





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Upcoming Assignments

Who's writing what for whom

—A—

Craig Armstrong *Quiet American*.
David Arnold *Die Another Day*
 (Bond XX).

—B—

Luis Bacalov *Assassination Tango*.
Angelo Badalamenti *Love, Sex,
 Drugs and Money* (dir. Guy
 Ritchie), *Auto Focus*.
Jeff Beal *No Good Deed* (starring
 Samuel L. Jackson).
Christophe Beck *The Tuxedo*,
Stealing Harvard, *The Skulls 2*,
Interstate 60, *You Promised*.
Marco Beltrami *I Am Dina*.
Elmer Bernstein *Gangs of New York*
 (dir. Scorsese, starring Leonardo
 DiCaprio & Cameron Diaz).
Simon Boswell *The Sleeping
 Dictionary*.
Carter Burwell *Adaptation* (dir.
 Spike Jonze).

—C—

George S. Clinton *Austin Powers:*
Goldmember, *The Santa Clause 2*
 (Disney).
Elia Cmiral *They*.
Bill Conti *Avenging Angelo*, *G*.
Tim Curran *Aftermath*.

—D—

Mychael Danna *The Antoine Fisher
 Story*, *The Incredible Hulk* (dir.
 Ang Lee), *Ararat* (dir. Atom
 Egoyan).
Don Davis *Matrix 2: Revolutions*,
Matrix 3: Reloaded, *Long Time
 Dead*.
Patrick Doyle *Killing Me Softly*,
Femme Fatale.
Anne Dudley *Tabloid*.

—E—

Randy Edelman *The Gelfin*, *XXX*.
Danny Elfman *Red Dragon*.

—F—

Christopher Farrell *Shakedown*
 (starring Ron Perlman and Erika
 Eleniak), *The Haunting of
 Slaughter Studios*.
Louis Febre/John Debney *Swimfan*.

John Frizzell *Ghost Ship*.

—G—

Richard Gibbs *I Spy* (starring Eddie
 Murphy and Owen Wilson), *Liquid*.
Vincent Gillioz *Psychotic*, *The
 Ghosts of Edendale*.
Phillip Glass *The Hours*.
Elliot Goldenthal *Frida Kahlo* (dir.
 Julie Taymor), *Double Down* (dir.
 Neil Jordan, starring Nick Nolte).
Jerry Goldsmith *Star Trek:*
Nemesis.
Adam Gorgoni *Blue Car* (Miramax,
 starring David Straithairn).
Jason Graves *Between Concrete
 and Dream* (Enigma Pictures),
The Han Solo Affair
 (Lucasfilm/Lego comedy short).

—H—

Paul Haslinger *Picturing Claire*.
Lee Holdridge *No Other Country*,
Africa.
David Holmes *Confessions of a
 Dangerous Mind*.
James Horner *Four Feathers* (star-
 ring Kate Hudson, Heath Ledger).
James Newton Howard *Treasure
 Planet* (Disney animated feature),
Unconditional Love, *Signs* (dir. M.
 Night Shyamalan), *Dreamcatcher*
 (dir. Lawrence Kasdan).

—I, J—

Mark Isham *Goodbye Hello* (starring
 Dustin Hoffman, Susan
 Sarandon), *Moonlight Mile*.

Trevor Jones *Crossroads*.

—K—

Rolfe Kent *About Schmidt*.
Wojciech Kilar *The Pianist*.
Gary Koffinoff *Tribulation Force*.
Jon Kull *The Real Old Testament*.

—L—

Nathan Larson *Phone Booth*.
Michel Legrand *All for Nothing*
 (starring James Woods).
Danny Lux *Stolen Summer*.

—M, N—

Hummie Mann *A Thing of Beauty*.
Clint Mansell *Rain*.
Anthony Marinelli *Lone Hero*.
Stuart Matthewman *North Fork*
 (starring Nick Nolte, James
 Woods).
Joel McNeely *Jungle Book 2*.
Michael Nyman *The Hours* (starring
 Nicole Kidman), *24 Heures dans
 la Vie d'une Femme* (starring
 Kristin Scott Thomas).

—O, P—

John Ottman *My Brother's Keeper*,
Point of Origin, *24 Hours* (dir.
 Luis Mandoki, starring Charlize
 Theron, Kevin Bacon and
 Courtney Love), *X-Men 2*.
Nicola Piovani *Pinocchio*.
Rachel Portman *The Truth About
 Charlie*, *Nicolas Nicholby*.

John Powell *Outpost*, *Pluto Nash*.
Zbigniew Preisner *Between
 Strangers*.

—R—

Trevor Rabin *The Banger Sisters*.
Graeme Revell *Equilibrium*
 (Miramax), *Below* (dir. David
 Twohy), *Daredevil*.

—S—

Theodore Shapiro *View From the
 Top* (starring Gwyneth Paltrow,
 Mike Myers).
David Shire *Ash Wednesday* (dir.
 Edward Burns).
Howard Shore *Spider*, *Lord of the
 Rings: The Two Towers*, *Return
 of the King*.
Alan Silvestri *Macabre* (dir. Robert
 Zemeckis), *Stuart Little 2*.

—T, V—

Semih Tareen *Space Aces*,
Gambling Divinity (co-composer).
James Venable *The Powerpuff
 Girls* (feature).

—W—

Shirley Walker *Willard*, *Final
 Destination 2*.
Stephen Warbeck *Gabriel*.
Mervyn Warren *Marci X*.
Nigel Westlake *The Nugget* (dir. Bill
 Bennett).
John Williams *Memoirs of a Geisha*,
Catch Me If You Can (dir.
 Spielberg), *Harry Potter and the
 Chamber of Secrets* (with addi-
 tional music by William Ross).

—Y—

Gabriel Yared *Cold Mountain* (dir.
 Anthony Minghella).
Christopher Young *Scenes of the
 Crime* (starring Jeff Bridges),
The Core.

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Composers, send your info to
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THE HOT SHEET Recent Assignments

John Barry *The Incredibles*
 (Pixar/Disney CGI-animated).
Terence Blanchard *Barbershop*.
Carl Davis *The Queen's Nose*.
John Debney *Spy Kids 2*.
Tom DeRenzo *Dancing With My
 Brother*, *Co-Incidence*.
Evan Evans *Killers 2*.
Chris Lennertz *Saint Sinner*
 (prod. by Clive Barker; USA
 films), *Back by Midnight* (star-
 ring Randy Quaid and Rodney
 Dangerfield).
Hal Lindes *Local Boys*.
Clint Mansell *Abandon*.

Mark McKenzie *Blizzard*
 (dir. by Levar Burton, starring
 Kevin Pollak and Christopher
 Plummer).
Basil Poledouris *The Touch*
 (Miramax).
Will Richter *The Ticking Man*.
J. Peter Robinson *Beeper*.
Ryan Shore *Coney Island Baby*.
Tom Thomsen *Games People Play*
 (HBO).
Colin Towns *Sons and Lovers*.
Alan Williams *Lewis and Clark*.
Chris Young *The Core*.

Film Music Concerts

Scores performed around the globe



Royal Elmer

In celebration of his 80th birthday, Elmer Bernstein will be conducting the Royal Philharmonic Orchestra in a concert at London's Royal Albert Hall, Oct. 9. Though a formal list of selections is not yet available, you can expect the evening to include music from *The Magnificent Seven*, *To Kill a Mockingbird* and *The Man With the Golden Arm*, among many others.

Tickets are available from the Royal Albert Hall, by phone at 020 7589 8212 or by visiting www.royalalberthall.com.

UNITED STATES California

Aug. 4, Hollywood Bowl; *The Music Man*, with Christian Chenoweth and Eric McCormack, directed by Gordon Hunt.

Aug. 5, Henry Mancini Institute Concert, Royce Hall, UCLA, film-music concert, some conducting to film, Patrick Williams & Richard Kaufman, cond., *The Sea Hawk* (Korngold), Tara's Theme from *Gone With the Wind* (Steiner), Kathy's Theme from *Wuthering Heights* (Newman), *The Best Years of Our Lives* (Friedhofer), *Laura* (Raksin), *I Want To Live* and *The Sandpiper* (Mandel), *Four Horsemen of the Apocalypse* (Previn), *Lifeforce* (Mancini), *To Kill a Mockingbird* (Bernstein), *Close Encounters of the Third Kind* (Williams), "Sefue" from *Havana* (Grusin), *The Natural* (R. Newman), *Vertigo* (Herrmann), *Patton* (Goldsmith).

Aug. 16, 17, Hollywood Bowl; Rogers & Hammerstein at the Movies; *The Sound of Music*, *The*

King and I, *South Pacific*, *Oklahoma!*, part of the Richard Rogers Centenary.

Aug. 27, Hollywood Bowl, John Mauceri, cond.; Los Angeles premiere of *Guitar Concerto* (Elmer Bernstein), Alex North *Cleopatra* symphony.

Illinois

Aug. 10, Grant Park Music Festival; Chicago premiere of Bernstein *Guitar Concerto*, *Psycho* (Herrmann).

Indiana

Aug. 17, South Bend S.O.; *Band of Brothers* (Kamen), Jefferson Tribute (Holdridge).

Maryland

July 23, Baltimore, Dedication of Cal Ripkin Stadium; *The Natural* (R. Newman).

Massachusetts

Aug. 3, Tanglewood; Williams 70th birthday concert—Film Night with scenes from Williams' movies.

Aug. 4, Tanglewood; All-Williams program: *Sound the Bells*, *Cello Concerto* with soloist Yo Yo Ma, *The American Journey*, *Rosewood*, *Heartwood for Cello and Orchestra*.

INTERNATIONAL

Britain

July 28, London, Philharmonia S.O.; *Lawrence of Arabia* (Jarre).

France

July 21, Orchestra Philharmonique du Strasbourg; *Unchained Melody* (North).

Spain

Aug. 16, Barcelona, Orchestra of National Opera of Bulgaria; *Fall of the Roman Empire*, *Pax Romana* (Tiomkin), *Demetrius and the Gladiators* (Waxman).

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The Shopping List

Worthy discs to watch for

Soundtracks

- ☐ *Anthem: 2002 FIFA World Cup Official Anthem* VANGELIS • Sony SICP 102 (Japan, CD Single)
- ☐ *La Battaglia D'Inghilterra* (1969) FRANCESCO DE MASI • Beat 62 (Italy)
- ☐ *The Bishop's Wife* (1947) HUGO FRIEDHOFFER • BYU FMA-HF 109 (58: 00)
- ☐ *Blade II* MARCO BELTRAMI • Varèse 66365 (Score Album, 33:45)
- ☐ *Cet Amour-la (This Very Love)* ANGELO BADALAMENTI • Milan 198659 (France, 47:10)
- ☐ *Evolution* SHELDON MIROWITZ • Music Verite 75612 (Promo CD, 47:24)
- ☐ *The Fly/Return of the Fly/Curse of the Fly* (1958, '59, '65) PAUL SAWTELL/BERT SHEFTER • Percepto 008 (2-CD set, 99:17)
- ☐ *Long Walk Home: Music From Rabbit-Proof Fence* PETER GABRIEL Realworld 12238
- ☐ *Masquerade* JOHN BARRY • PCR 514 (Belgium, 56:02)
- ☐ *Operazione Odissea* (1999) PINO DONAGGIO • IMG 498825 (Italy, 54:09)
- ☐ *Le Peuple Migrant* BRUNO COULAIS • Virgin 11455 (France)

- ☐ *Puppet on a Chain* PIERO PICCONI • DC39CD (UK)
- ☐ *Queen of the Damned* RICHARD GIBBS/JONATHAN DAVIS WB 48330 (Score Album, 29:58)
- ☐ *Ragtime* (1981) RANDY NEWMAN • Rhino 78245 (First CD issue, 37:00)
- ☐ *Romeo and Juliet* NINO ROTA • Silva 1140 (Cond. Nic Raine, 55:16)
- ☐ *The Scorpion King* JOHN DEBNEY • Varèse 66368 (39:57)
- ☐ *Shackleton's Antarctic Adventure* (2001) SAM CARDON • JR 74222 (Imax Film, 42:42)
- ☐ *So Fine/White Dog* (1981, '82) ENNIO MORRICONE • Mask MK 703 (Italy, 61:12)
- ☐ *We Were Soldiers* NICK GLENNIE-SMITH • Sony 89940 (Score Album, 57:27)
- ☐ *Wilson* (1944) ALFRED NEWMAN • SAE-CSR-0004 (68:35)
- ☐ *Yankee Doodle Dandy* (1942) GEORGE M. COHAN/VARIOUS Rhino 78210 (51:14)

Compilations & Concert Works

- ☐ *Frank Sinatra Conducts Tone Poems of Color* VARIOUS Capitol 33738 (Remastered reissue, 49:38)
- ☐ *Somewhere Over the Rainbow: The Golden Age of Hollywood Musicals* VARIOUS • Rhino 78323 (2-CD set)
- ☐ *Yo-Yo Ma Plays the Music of John Williams* JOHN WILLIAMS Sony 89670 (SACD only, won't play on regular CD players).

FSM

Elmer Rolls On

I've read with great pleasure the articles in *FSM* about Mr. Elmer Bernstein, who recently celebrated his 80th birthday and still is vital after 51 years of film scoring. I have been an admirer of his music for more than 40 years now and was happy to attend his Royal Albert Hall concert in London, August 2001, and l'Auditori concert in Barcelona, May 2002. In Barcelona I was fortunate enough to meet this wonderful, warm person, who was willing to talk about most everything from his scores to his life.

The Barcelona concerts brought us a rediscovery of his great music from J. Lee Thompson's Mayan adventure *Kings of the Sun* (1963), a score Elmer told us he had almost forgotten. But fans from all over the world had been asking for it and at the moment there are preparations for recording the suite in Warsaw. Now we're looking forward to hearing Elmer Bernstein's new scores from *Gangs of New York* and *Far From Heaven*.

Bertil Larsson
Sölvesborg, Sweden

Gunn's 'A-Blazing

I just want to thank all of you at *FSM* for the terrific work you're doing both in your magazine and on your website. I've been reading your hardcopy magazine only since earlier this year, but I'm so glad to have finally become a subscriber. Besides learning about things that I actually want to know (like CD reviews and composer interviews), the magazine offers insight into many more areas of film scoring that I normally wouldn't have thought about.

As for your website...I'm a regular since almost the beginning, and it's always been a pleasure to read the daily articles and get into touch with other film music lovers through the message board. It was a great idea to bring Scott [Bettencourt] in to write the Friday columns, and I really love his writing style—he has something to say

and makes it fun, too. So, why am I writing just now? Because the new *Attack of the Clones* article (www.filmscoremonthly.com/articles/2002/13_May--Star_Wars_Episode_2_Attack_of_the_Kaplans.asp) by the Kaplan brothers (a) reminded me of their hilarious 2001 roundup in the magazine (Vol. 7, No. 1), which I wanted to thank them for, and (b) was such a great read. I have the *AOTC* CD sitting on my shelf for weeks now, without listening to it before seeing the movie. Tonight, I'll go home, have some wine and listen to it though, as they informed me that musically, I don't really have to wait for the actual film. Thanks for that, too!

Finally, do you think there is a chance to get an interview from John Williams about scoring *AOTC*? After all, he's one of the very few collaborators of George Lucas who should be able to say what he thinks, being in the position that he is in. I would really like to learn how he actually feels about all of this.

So, again, thanks for everything, keep up the great work, and please forward my best wishes to everyone at *FSM*.

Gunnar Grah
gunnargrah@yahoo.de

The Kaplans respond: Thanks for all the kind words, Gunnar! We wish we could get to John Williams, but it seems nearly impossible. I don't think he hates *FSM*, but some of the people we have to get through to get to him might hate us...

A Golden Evening

Last night was a very special night for me. I had the privilege to see my very own Adelaide Symphony Orchestra perform "Bill Collins Presents the Golden Years of Hollywood." I never dreamt I would see some of my favorite music performed live in front of me without traveling overseas!

A friend and I were just three rows from the front and it was as though they were performing just

for me (and Bill, who sat on stage with the orchestra with some particularly fascinating anecdotes regarding the likes of Herrmann, Waxman, Young, Tiomkin, etc. whilst the orchestra had some much-needed breathers). It was also exciting when U.S. conductor Rachael Worby read a letter from 90+-year-old David Raksin, addressed to the orchestra and the audience.

There were many highlights, including a superb rendition of the *Vertigo* suite, *El Cid*, and a couple of rare surprises: Waxman's "Rosanna" from *Hemingway's Adventures of a Young Man*, and a beautiful orchestral arrangement of "Somewhere Over the Rainbow."

But nothing could have prepared me for Bill Collins' huge plug of you guys at *Film Score Monthly*. He sincerely tried to

the first time, which he said excitedly just before Rachael had the audience fascinated when she announced Bernard Herrmann studied with Australia's own Percy Grainger as his mentor for two years. The orchestra then launched into the phenomenal opening bars of the *Vertigo* main title and nightmare sequence. What an exciting night.

Tyson Bach
juneor_99@yahoo.com.au

Lukas Kendall writes: What a wonderful experience! Thank you for telling us about it.

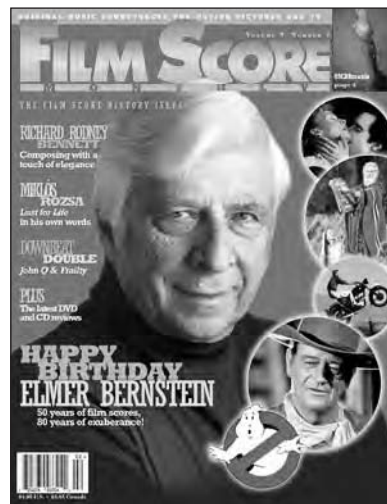
Sensibility

I wanted to write to express my appreciation for your releases of *Traveling Executioner* and *36 Hours*. The sound quality on both is excellent and the presentation is

wonderful as always. I had never seen nor heard *Traveling Executioner* but, as Jerry Goldsmith is my favorite composer (yes, I'm another one of those), I was excited to see you releasing it. I have now received it and think it is wonderful! I love the Goldsmith "period, rural Americana" scores such as *The Flim-Flam Man* and *Traveling Executioner*. Tiomkin is also a favorite of mine, and I was happy to see anything of his released. I have been reading complaints on rec.music.movies about your releasing

"another Jerry Goldsmith score" but can't understand the criticism. I am just happy that *any* older scores are being released. To have your label actually releasing two scores a month is heaven! There are scores of scores from older movies I would love to have, and you are helping me realize that goal. I think all soundtrack fans owe you a great deal of gratitude and should not be complaining about what you have *not* released.

(continued on page 48)



open up the surprisingly large Adelaide audience to the world of film music and your magazine, including where it is available locally and that you have a website. Hearing him speak knowingly about *FSM* was thrilling, and, if out of 2,000 people you get just one new subscriber and one more click on your website, I'm sure he'd be satisfied.

He also mentioned how grateful he is to you for releasing some of his favorite Golden Age scores for

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After the success of Dennis Hopper's *Easy Rider* in 1969, Universal Pictures embarked on an experimental test program to launch five pictures that would each be made for a million dollars or less with no studio interference in their production. Two of the resulting pictures were at least tangentially science-fiction projects: George Roy Hill's adaptation of Kurt Vonnegut's *Slaughterhouse Five*, and Douglas Trumbull's ecological fable *Silent Running*.

In the future posited by *Silent Running*, Earth's forests

have died out and the last remaining ecosystems are confined to a collection of geodesic domes carried by space freighters in the middle of the solar system. The freighters are crewed by a handful of people and small robotic drones, and most of the humans regard the job as drudgery—all except for Freeman Lowell (Bruce Dern), a dedicated forestry expert who dreams of the day when the forests will be replanted on Earth. Lowell is heartbroken when the freighters receive an order from Earth to destroy the domes and return. Determined to salvage the last remaining forest, Lowell kills off his three coworkers and pilots the gigantic space freighter past the orbit of Saturn with the other freighters in pursuit. Lowell is alone except for two robotic drones (whom he names Huey and Dewey), who become his last fragile links to companionship, human or otherwise.

Silent Running was Douglas Trumbull's first directing job after he gained recognition for his groundbreaking special effects direction on Stanley Kubrick's *2001: A Space Odyssey*. But Trumbull's vision of humanity's future in space was by choice and necessity much more intimate and personal than Kubrick's. *Silent Running* is visually spectacular, but it is at heart a small picture that focuses almost exclusively on the psychology of Dern's character, the moral choices he makes and his struggle to maintain

his sanity and purpose while alone in the vastness of space. It's a rare example of a counterculture science fiction film, and Trumbull wanted a score that reflected that: folk lyricism rather than disorientating space sounds or the droll classical satire of Kubrick.

Trumbull turned to composer Peter Schickele for the score after seeing Schickele on the album credits of a Joan Baez LP. The director was unaware that Schickele was, then and now, better known in another guise: that of musical satirist and performing artist P.D.Q. Bach. But Schickele had his own style and had developed a serious musical language while working on several of Baez's albums. "It's all connect-

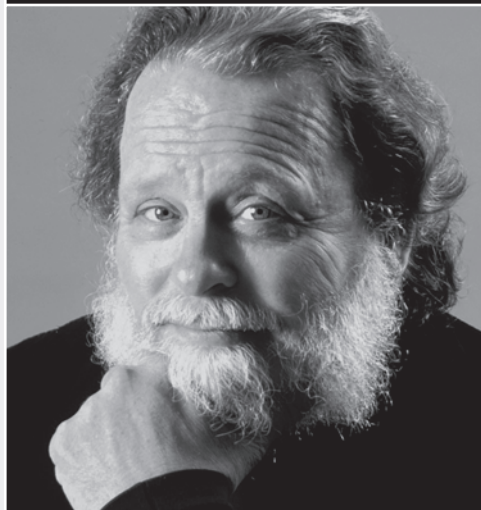
ed," Schickele says. "People have often asked me if the success of P.D.Q. Bach has impeded my success as a serious composer, and I find it all interrelated. The first P.D.Q. Bach album came out in 1965, and just after that Maynard Solomon of Vanguard Records called me and said they had an idea for a Christmas album for Joan Baez in which the arrangements would be reminiscent of the period from which the carols actually came rather than modern, soupy type arrangements. In other words, a Renaissance carol would have Renaissance instruments and the 18th-century carols would have string quartets and wind instruments, and a couple of 19th-century ones had harp and strings; the album turned out very nicely. The reason they thought of me for that was that P.D.Q. Bach was working in a style reminiscent of the 18th century. P.D.Q. Bach was not literally in Mozart or Bach's style, but it has that feeling. I ended up doing the following album with Joan, which was contemporary material including the first recording of songs by her, and then *Baptism* which was an unusual album in which Joan both sang and spoke poetry, a very strong anti-war album, and that was all original music on my part. All three of those collaborations were behind us when *Silent Running* came along."

Hollywood Comes A-Calling

Schickele remembers getting a phone call in 1971 after moving into a New York brownstone with his wife. "It was Hollywood calling," he laughs. Douglas Trumbull was following up on the credits to a Joan Baez LP, since he also wanted Baez to perform some songs for the film. "He had the intelligence to know that the sound of an album has something to do with the arranger." Trumbull didn't know who P.D.Q. Bach was, nor did he know that Schickele had already done work as a film composer on several educational shorts and two feature films by director John Korty (*The Crazy Quilt* and *Funnyman*, starring Peter Bonerz). "I think the score for *Crazy Quilt* particularly worked very well. Those were really small low-budget movies, and on *Crazy Quilt*, because of various scheduling problems, I actually recorded the music before the movie was finished and he ended up editing some scenes to the music. I progressed very gradually because these early films were very small budget. I worked with a stopwatch and did timings and conversions myself. *Silent Running* was the first time I'd done a film in a studio where the movie was being projected while we recorded."

The composer's early discussions with Trumbull inspired him to take the project. "One of the things that attracted me was that he really wanted lyric music for [outer] space," Schickele says. "Before that all of the music for space had either been weird or...in *2001*, the Blue Danube is almost satirical, not only lyrical but well-known. So Doug really wanted the idea of not making space sound like the enemy. I was attracted to that and I enjoyed the movie. I don't know if we started talking immediately about what scenes needed music, but I eventually came out for six weeks to write the score. Doug had just broken up with his first wife and he had this house up in the hills north of L.A. that he was trying to sell, and I holed up there with a moviola. In that case I could have the moviola right by the piano and play the piano to picture, and I wrote up there and got supplies from Universal. The one thing that was different from the typical movie score is that I orchestrated it all myself; I didn't use an orchestrator. By then I'd also acquired what used to be called "the bible," before digital click tracks, which convert-

BACH TO THE FUTURE



Peter Schickele and the
score to *Silent Running*
BY JEFF BOND

ed metronome markings to frame, and that saved an awful lot of arithmetic. You could just look up on the 88th beat that was going to be so much time into the cue."

Schickele's score is constructed around four basic elements: a gorgeous, melancholy title tune for piano, chimes and strings that bookends the film as a song, "Rejoice in the Sun," sung by Baez; an elaborate set of space action material for Lowell's initial hijacking of the *S.S. Valley Forge* and his climactic attempt to save the dying forest; two beautiful and tender pieces for woodwinds to underscore sequences of Lowell having his broken leg operated on by his robot drones, and later attempting to repair one of the ambulatory machines; and some thunking, percussive suspense material to presage the destruction of the forest domes. To this Schickele added a second, more optimistic, song—"Silent Running," a bluesy piano passage for Lowell's lonely wanderings around the empty ship—and a ceremonial piece of Americana for the first exterior shots of the *Valley Forge* and its sister ships.

As Schickele explains, this latter cue, first introduced with a timpani roll as Lowell prepares a meal while staring out a porthole into space, was a last-minute addition to the film. "When they started having preview screenings of the movie, they came up with this interesting result, which was that everybody under 40 understood the situation of the movie completely, and everybody over 40 didn't," Schickele says. "They didn't know why the movie was where it was—in other words, they didn't get the premise of these ecosystems dying out on Earth and that they were being preserved in space. So the scene where you first see the ship from the outside now has a sort of presidential speech over it, and that was not there originally. I had written more of the soaring sort of spaceship music, and, as a matter of fact, on the album, that cut is the two cues put together. The first one is the original music for that scene, and the second one they brought me back out and I had to rewrite music for that scene because it had to be more of a ceremonial occasion, more of a pomp-and-circumstance thing to fit the voice—even though it's not identified, you figure it's some kind of head of state. The first half of that cut doesn't appear in the movie." Schickele's approach would have unified all the major space sequences, with the initial music for the *Valley Forge* developing into the tense mix of alarm-like electronics, timpani and throbbing bass, and brass action music for the later hijacking and light-fixture scenes.

Specificity a Specialty

By breaking up the score and applying specific material for specific situations, Schickele avoided the more standard leitmotif approach. "I was never particularly interested in having a theme for one character like you might in *Star Wars*

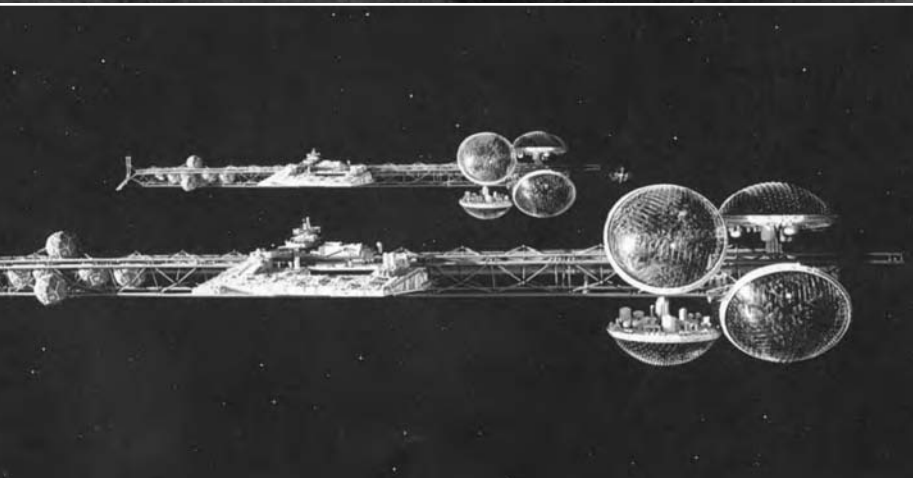
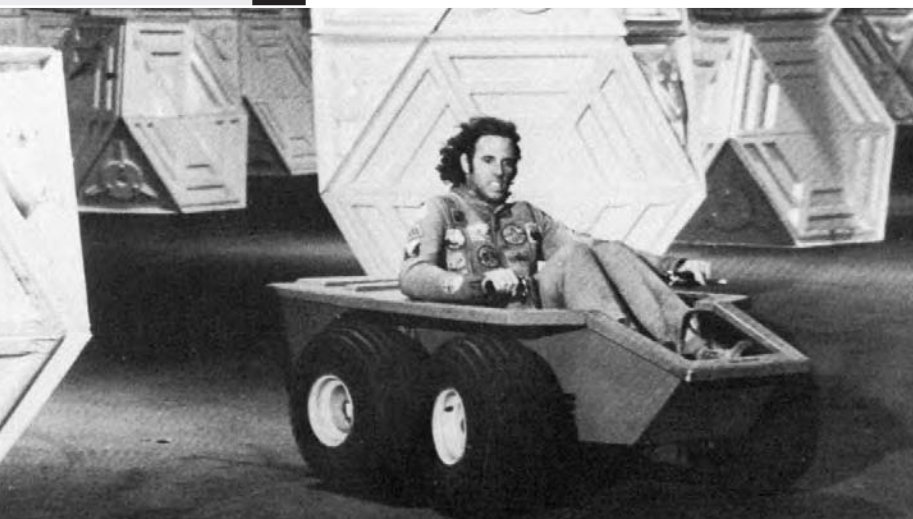
where that theme comes in whenever you see the person," he says. "For one thing here the cast was very small. When Doug and I sat down to talk about the music we agreed very much except for a few scenes. The operation scenes, one if not both of them were places where Doug didn't think there should be music. We agreed that I would write music for those scenes and if he didn't like it Doug would just not use it. When he saw it with the picture he liked it. I think we both respected each other and were willing to be flexible to that point; obviously, the only important thing is how the music



works with the scene, and the final say on that is the director, not the composer. The operation, particularly, is one I was glad he came around on, because I liked the music and I liked the way it worked. I think it's so tender that it helps give a human quality to the droid."

Schickele recalls collaborating on some of the electronic textures used in the score. "There's nothing very fancy, just electronic organs and stuff," Schickele says. "There's some actual sort of electronic sound in some scenes that is almost a question of whether it's music or sound. There was a fellow named Joseph Byrd [credited as "special electronic consultant"], and his girlfriend was the contractor, and he actu-

ally did some electronic stuff for the movie. Some of that was mixed in with the score and some was even used to help create sound effects. I've never done a real electronic score, but he did electronic stuff that was mixed in in var-



ious ways. It's much harder to mix acoustic and electronic instruments live than it is in a studio. I think the ideal way to do it is to mic the whole orchestra. The problem is a matter of presence. A violin section playing fortissimo doesn't match the sound of an electric guitar for presence, but in the recording studio you can deal with that because you're miking everything."

In addition to the repeating electronic textures in the

score's two main action cues, Schickele created a powerful, percussive suspense motif that precedes the initial dome-blowing sequences. "Those low thumping things are just electric bass," Schickele says. "One of the things I had learned from arranging was that when you get these electric instruments in the studio—I know what a violin sounds like and I know just about everything a violin can do, but these electric instruments have all sorts of settings on the amp that you can use, which are sometimes not always able to be duplicated with another player. On one album I did with Joan Baez we had the electric guitar set in a way that you didn't hear the stroke of the note at all—it just sounded like French horns, and you didn't hear the finger or pick strumming the strings at all, and I tried that with another guitarist later and we couldn't get it at all. Similarly, in that score we would just work with the amp and the recording and the EQ in the studio to get the sound we wanted."

In One Era, Out the Other

Listeners of Schickele's concert work will recognize the composer's personal style as strongly evident in the *Silent Running* score, particularly his woodwind writing in the operating room sequences. The composer acknowledges the score is quite representative of his style. "It's very close," Schickele says. "In fact, one of the ways in which I was a very lucky man is I got to really start at the top by doing that first album with Joan Baez, but also the mood of the late '60s was such that I was not the only arranger mixing classical and pop elements. I got to develop textures—for instance, the harp and vibraphone and piano doing these shimmering arpeggio things in [the cue] "Rejoice in the Sun" are things I worked out doing arrangements for Joan Baez, and I'm still using it in my symphonic music. It's very related to my other music and those were days when you could do that. I reviewed a book by André Previn called *No Minor Chords*, which is anecdotes about his time in Hollywood, and I talked in the review about how in Europe when filmmakers asked William Walton and Benjamin Britten and Ralph Vaughan Williams and Dmitri Shostakovich and Poulenc and Honneger to write film scores, they wanted the music of those composers. Very often in Hollywood the director or the producer tells the composer I want the Richard Strauss kind of thing here or the Debussy kind of thing here, and with few exceptions like Aaron Copland and John Corigliano, the composers aren't brought in [for] their music. I was lucky in that I was brought in during a time in the '60s when young filmmakers were being given a chance. Nobody ever told me what the music should sound like; I just wrote my score, and Doug had gotten me because he liked what he heard on those albums and that was a real sort of luxury. I think people in the business liked it, too; the head of publishing at Universal really tried to get me to come out and write movie and television music, and I loved doing that but I didn't want to do that only—it's a business where most of the composers are ready whenever you need them. Because the schedules never stay what they're supposed to be; they need another cue or something like that.

"I've always thought that movie composers in this country and this century are a little like opera composers were in the 19th century. Most of the famous opera composers were only famous for opera, unlike Mozart who wrote symphonies and string quartets that are still played

as well as his operas. Similarly, with these few exceptions, the movie composers tend to be known mainly for their movies and in some cases, like Miklós Rózsa and Korngold, they may have done concert music, too. I've always felt the European system was better, where you get a composer because you like his music."

Lasting but Limited

While the *Silent Running* score has its own cult following, not only because of the quality and unique nature of the score but also because of the connections to Joan Baez and the movie's own sci-fi audience, Schickele's career as P.D.Q. Bach largely prevented him from doing further work in the field. "One of my problems has been since I'm a performer as well as a composer and since concerts are booked a year in advance, at least, I found it hard to do film scores even when I was offered them," Schickele says. "I never had an agent trying to get me work, so I was never offered many. In later years I just never had time to do it—the nature of my concerts is such that no one can substitute for me." The youth culture films exemplified by *Silent Running* eventually lost their primacy at the box office, replaced by a new wave of blockbuster films by young directors like Steven Spielberg and George Lucas—directors who, ironically, were part of the USC film school brigade that produced *Silent Running* (John Dykstra, who did effects work on *Silent Running*, went on to supervise special effects on Lucas' *Star Wars*).

Schickele did a small film called *A Likely Story* in 1974 (the title was changed to *Ha'Penny Bridge* for an overseas release) and worked on an animated version of Maurice Sendak's *Where the Wild Things Are*; more recently, he arranged music for a segment of Disney's *Fantasia 2000*.

"I arranged music from the first four Elgar 'Pomp and Circumstances' marches and made a pastiche out of them for the movie," Schickele says. "I put a little bit of extra stuff in some of it, but mostly it was a matter of arranging and making continuous segments from the Elgar marches. I haven't done arranging much since the '60s because I've been in the fortunate position of having my hands full with my original music one way or another, but when that came along—I love animation—and the idea of being in on the makings of the film and being given tours of the animation department and being in on meetings and seeing how things changed from one meeting to the next was fascinating."

Mostly Schickele remains busy being Schickele—and P.D.Q. Bach—and keeping his combination of new recordings and concert performances going. But he retains a special fondness for his work on *Silent Running* and an interest in the world of movie music. "I was hoping I'd do more film scores, but life didn't turn out that way," Schickele says. "But I'm not dead yet!"

J.S. WHO?: Schickele poses with his alter-ego P.D.Q. Bach.

FSM

Jeff Bond is FSM's Senior Editor; you can reach him by writing jbond@filmscoremonthly.com

This is a classic, re-recorded digitally. "The Cincinnati Kid" was one of Schifrin's first important film scores in Hollywood. Contains the original title song by Ray Charles. There are other cues released on record for the first time, and cues extended from the short version in the film. A must for film score collectors.



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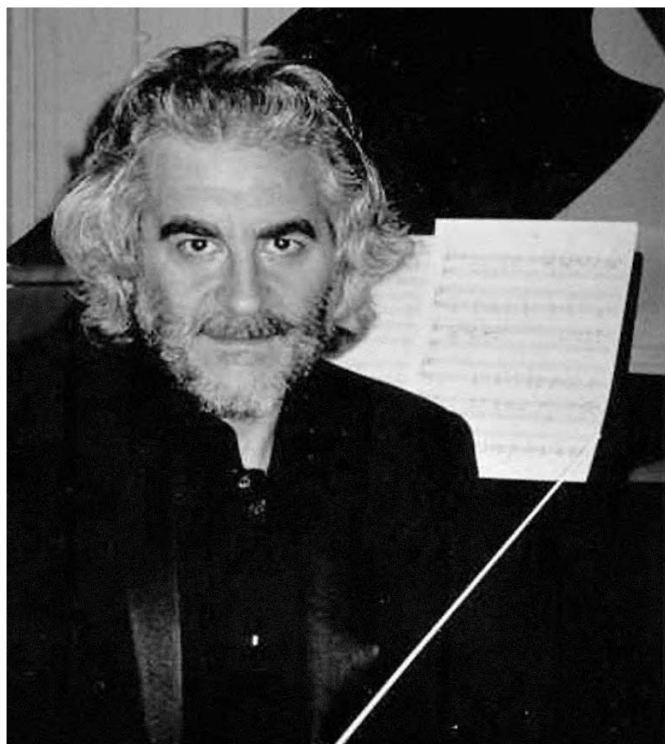


It's a pretty good time to be Michael Kamen. He's got a new album out, his seminal score for the original *Lethal Weapon* has been released in its entirety for the first time, he's running an award-winning charity and he gets to

an eye on his charity, the Mr. Holland's Opus Foundation. He says that fan response led to the release of the *Lethal Weapon* CD. "On my website there have been literally thousands of letters from fans that I have answered—I answer all my mail," Kamen says. "I keep getting these letters about *Lethal Weapon*." Kamen knew the first *Lethal Weapon* score had been released on CD but that it was long out of print and was missing some key cues from the original score, including some that were tracked into the later *Lethal Weapon* films. "We negotiated the deal and made the recording of the music for *Lethal Weapon*, plus some cues that weren't on the original records, and we're making it available on the website from a company called CDBaby. We're also making available other recordings of mine that have fallen out of print. So far there's only *Lethal Weapon* and the *Saxophone Concerto* I wrote for David Sanborn.

KAMEN'S JUBILEE

The Veteran Composer Is Hard at Work All Over the Place **By Jeff Bond**



perform music for the Queen of England. On June 3, Kamen tackled the Queen's Jubilee, conducting an evening of pop music on the lawn of Buckingham Palace from some of the luminaries of British rock—Paul McCartney, George Martin, Eric Clapton, Elton John, S Club 7, Blue, Phil Collins, The Kinks, and even a Yank or two in the guise of the Beach Boys. "The Queen has a jubilee only when she's been on the throne for 50 years, and there have been very few jubilees in the history of the British Empire, and I think the last was several hundred years ago," Kamen explains. "The pop music of England has changed the world, and I think somewhere in the span of the last 50 years we can still bring many artists who are important and have had a great place in the history of English pop music and therefore the history of pop music as it's played all around the world."

Kamen has been in the public eye a lot lately. His music for the 2002 Winter Olympics is available on his website (www.michaelkamen.com), as is the new CD of Kamen's score to *Lethal Weapon*. Kamen's online presence allows him to communicate directly with his fans as well as keep

What will be on that eventually is *Baron Munchausen* and a number of other movie scores."

Kamen won't promise a complete *Baron Munchausen*, but he does want to at least get some of his older CDs back in print. "I don't think we have much other music from *Munchausen*, but we do have some that was recorded after we made the album," he says. "But it takes a horrendous amount of time just to find the tapes. And getting into the studio and getting organized to process the artwork and get approvals is a very long affair. It took a year before *Lethal Weapon* was done. But the response from the kids who actually created it by asking for it has been tremendous." The composer acknowledges that doing *Lethal Weapon* was a pivotal turning point in his film composing career. "I had done nothing but what I thought were important movies: *Brazil* with Terry Gilliam, *The Wall* with Pink Floyd, and then I met Richard Donner and Joel Silver after Eric Clapton and I performed a piece called *The Edge of Darkness*, which was a BBC television show that starred the

actor Bob Peck who is in the first *Jurassic Park* movie. It was an incredible show, and we won lots of awards and the show became very famous here in England. The editor of *Lethal Weapon* is an Englishman named Stuart Baird [director of the upcoming *Star Trek Nemesis*], who happened to be in England at that time, and he heard the music and brought it back with him to L.A. and used it when he was cutting *Lethal Weapon*. He played it for Donner and Silver and said it was Eric Clapton and Michael Kamen. They said to get Eric Clapton because they knew who he was but they didn't know who I was. Eric wanted to do a movie with Mel Gibson and he asked me if we wanted to work together on that because we had such a good time on *Edge of Darkness*, and I agreed and came out to L.A. That led to a chain of one action film after another."

Kamen's *Lethal Weapon* score opens with a haunting cue

Kamen also acknowledges that the success of *Lethal Weapon*, and then *Die Hard*, led to some typecasting of the composer as an action-movie specialist, a label he'd rather not be stuck with. "I like doing important films and I like telling emotional stories. Because of the action reputation, I wasn't surprised when people who were making very sensitive, emotional films didn't call me even though they should have," Kamen explains. "I listen to the score to *Die Hard* and I think that's really great. It's got interesting action music and good music for the orchestra to play. My interest at that point was absolutely not selling the soundtracks, because I didn't know that they did sell. My interest was making orchestral music that I could stand in front of an orchestra and enjoy conducting and they would enjoy playing, because I think that gets the best music out of them. That's still the way I feel. When I'm working on a



MADMEN, DOG SOLDIERS AND AN ENGLISHWOMAN: Kamen's projects cover a remarkable breadth of topics and usage.

for a young woman's spectacular suicide. "I remember influencing the scene with the sound of Eric Clapton, but it wasn't the theme that Mel Gibson attempted suicide with, which became the main theme of the movie," the composer says. "In the beginning, the music that was used as the girl was committing suicide was actually 'Jingle Bell Rock,' and all I did was gradually slow it down as she became sicker and more stoned. It wasn't Eric Clapton's theme that took Miss Hunsaker out at the beginning of the movie."

Like many soundtrack album releases, the original *Lethal Weapon* score release was far from complete. As Kamen notes, the realities of post-production and record manufacturing often dictate this result, a constant source of annoyance to collectors. "We needed to get the tapes of the music delivered to the record company before the movie was out, and they couldn't wait to get the record out," Kamen says. "I think we finished work on it only two months before the movie had its debut, and that's never enough time for the record companies to finish their work. When the record deal was done we were still working on the score."

movie score my prime interest is making music that I feel solid with emotionally and artistically and give an orchestra something to play that they can all sink their teeth into, either because it's something they have to bite hard on or because it's right in their soul."

One recent project that fulfilled all of Kamen's criteria was the HBO series *Band of Brothers*, for which the composer wrote a rich and moving Americana score. "I've been happy and lucky to work on projects like *Brazil*, *Munchausen* and *Band of Brothers* that let me stretch and make the music that I want to hear," Kamen says. "*Band of Brothers* was a very personal statement for me because my father who's beloved and still alive, lost a twin brother a few weeks before the end of the war in Germany. I knew when I started to look at the film that I was looking at my uncle's fate and that I was watching people who were very much like him at the time, and I wrote the music straight from the heart as a requiem for an uncle I never met."

Kamen's main theme for the series is a high point in his

Lethal Weapon ★★★★★ 1/2

MICHAEL KAMEN, ERIC CLAPTON, DAVID SANBORN
Promotional MKCD 01
17 tracks - 65:35

Jon Kaplan and I have a strange fascination with *Lethal Weapon*. For me, it's a perfect example of a great actor who turned into a self-aware prankster (ol' Mel), an entertaining script that inevitably typecast its author (Shane Black), and, for the series, a textbook case of how Hollywood milks a successful formula to the point where it becomes a parody of itself. (Compare the Riggs of the first installment with the Riggs of the fourth; they're totally different characters, and not in a particularly organic or logical way.) For Jon, any scene involving Mitchell Ryan and/or Gary Busey gives him the chance to repeat key lines with a zealot's glee. ("Do you smoke? Give him your lighter! Your GLIGHTER!" [sic])

Anyway, the score, credited as being "composed and performed by Michael Kamen, Eric Clapton and David Sanborn," has always been a fan favorite. Thanks to this legitimate promotional release, it's finally seeing a complete and coherent presentation. And, yes, the fiery action cue that is the "Hollywood Boulevard Chase" is here, and it's a kick to have it after all these years; it makes you long for those late-'80s days when Kamen's blistering action material could make your hair stand on end.

As you might expect, however, the rock/jazz elements of the music are the dominating elements, at least in the first half of the CD. Clapton and Sanborn lucked onto something when they created a back-and-forth dialogue for Riggs and Murtaugh in the form of electric guitar for the former and alto sax for the latter. In doing so they came up with a way for the seemingly disparate elements of the music to communicate with each other. Clapton's playing for the Riggs portions is both gentle and teasingly hip; the "Suicide Attempt" cue underscores some of the best acting Mel Gibson has ever done, and Clapton wisely stays out of the way, giving the scene a gentle, incredibly effective undercurrent. Sanborn, on the other hand, gets to riff away with the Murtaugh cues ("Roger"), and the



sound, while somewhat clichéd (give that black man a sax!), works beautifully. Sanborn doesn't overreach with his solos—his rich signature material for Roger captures the character with clarity and succinctness.

There's also a dash of the "Hollywood Boulevard Chase" material in the dissonant "Coke Deal" cue, which otherwise allows Kamen to start molding the orchestral and jazz/rock elements of the score together. This is one of those scores that's much more coherent and carefully constructed than it seems; Kamen, Sanborn and Clapton make it seem like a breeze, but there's obviously a lot of thought put into each piece of music, and each element of the music is balanced with perfect smoothness and harmony. Kamen's stand-alone orchestral material (e.g., "The Desert") comes at points in the film where the guitar/sax noodling is no longer as necessary, and the punchy potency of the writing gives even more fire to the film's adrenaline-charged third act. Plus, there's great Kamen music that went unused in the film, including an extended opening cue (using Riggs' theme in horns) and a fantastic alternate orchestral version of the guitar-driven cue where Riggs and Murtaugh race home for the final confrontation with Mr. Joshua (the film version is also on the album).

Collectors will no doubt be irritated at the album's sequencing, with some other unused source-like cues breaking up some of the music's momentum, but these are nitpicks; just be happy that you've got it. All that great action material ("Hollywood Boulevard Chase," "Yard Fight/Graveside") is here. Kamen's been well served this year, with the proper releases of this and *Die Hard*; I'd like to suggest that attention be focused on Alan Silvestri so that *Predator* and *Back to the Future* get similar treatment. —Jason Comerford

career, and something that he had to audition for executive producers Tom Hanks and Steven Spielberg. "They were very supportive," Kamen notes. "Tom heard it for the first time when I made a demo of the thing with a full orchestra. I did that because I had worked with Tom on *From the Earth to the Moon* series and sent him the main theme as a demo on the piano, and he called me and said, 'I love the theme, it's great. I have an artistic question though: Do you mean it to be on a piano?' I said no Tom, that's a demo. This time on *Band of Brothers* I recognized that I didn't need him to make allowances for a demo, so I brought an orchestra into Abbey Road Studios and we recorded the theme for *Band of Brothers* against a two-and-a-half minute bit of film that had been edited, and it was that that he heard with a full orchestra—not something like I wanted it to sound, but exactly how I wanted it to sound. He heard that and stood up and applauded and asked to hear it again, and he did that five times. Thank god, he was very positive about it from the first time he heard it."

The 10-hour miniseries required a great deal of music, which, in effect, allowed Kamen to score five movies yet maintain a consistent tone and thematic drive throughout the entire project. "It was 10 hours of television, and certainly because my own instinct was not to write a war movie, not to write battle scenes and not to write tumult and the fright of a film about a war—I wanted to write the incredible pain and incredible tragedy of having to subject human beings, young men and young women, to this insanity. Therefore I didn't have to write music for everything in the film—it didn't need music all the way through it. It's tempting sometimes to keep your hands on the piano and just play along, but it was equally tempting for me to get to the heart of a subject that was as gripping as *Band of Brothers* was."

The series followed a core group of characters throughout the European theater, which helped Kamen maintain thematic unity in his score. "They were the same guys, so the benefit of having many of the same soldiers in the company throughout the series meant that I could establish themes for individual soldiers and bring them back periodically throughout the series in different forms," Kamen says. "It was dealt with episode by episode, and I don't think we even worked on it in sequence. I think the last episodes were episode five, which Tom directed, and episode eight, which Tony To directed. But the reality of it is that Tony To was the line producer and operating producer for the series—he shot one of the episodes entirely on his own—and kept the homogenized feeling from episode one to episode 10; he took great care of me and great care of the music and was a tremendous help. *Band of Brothers* was a very personal story for the world and for me; it was great to share my feelings about it, almost musically like writing a book."

Kamen's other big recent project is *When Love Speaks*, a benefit album for the British Royal Academy of Dramatic Arts, with numerous performers contributing music and songs written around the romantic sonnets of Shakespeare. The project was initiated by actor Alan Rickman and features performances by some of the most respected actors in British theater, including the late John Gielgud, Kenneth Branagh, Diana Rigg, Sian Phillips and Richard Attenborough. For Kamen, the album was an opportunity to finish a Shakespeare-related work he'd begun much ear-

lier. "When I was a kid in high school I started to write an opera based on *Othello*, and a lot of it was good but the 'Willow' song I wrote was really killer," Kamen recalls. "I said I had something that would work for that and then I wrote music for 'Shall I Compare Thee to a Summer's Day' and he [Rickman] loved it and I took it to Bryan Ferry who loved it, and he and I went into the studio then and there. The rumors about Bryan Ferry taking forever to make a record are false—I think I walked out of the studio an hour-and-a-half later with a finished master under my arm. And recently David Gilmore substituted for Bryan in a concert we held for this album when it was released near Valentine's Day at the Old Vic in London."

Kamen's ability to straddle the disciplines of film composing, pop music and the concert hall has kept him busy for years, but it has also occasionally made him an easy target in the ongoing turf wars that make the classical concert community and film composers uneasy bedfellows. Kamen's symphony *The New Moon in the Old Moon's Arms* came under fire from concert hall critics even after being championed by conductor Leonard Slatkin. Kamen weathered the storm and acknowledges that reviews are something a composer has to face. "I think I'll quote a famous line of Eric Clapton's that he said on the street when someone asked him if it bothered him when people criticized him," Kamen says. "He said, 'No, other people's opinions of me are none of my business.' I don't like some of the reviews



that have been written about my symphony and about the work I did with Metallica and in fact about some of my film scores. But it's not my business—the real truth is that people are walking up and down the street humming several of my tunes, and that gives me more pleasure than any review can. It's not important for a reviewer to do anything other than express their opinion of someone's work and if they like it to encourage them to do more and make it better. I think that concert halls are filled with theoretical music and some of it may be interesting and some of it may

be valuable. But very little of it is memorable, and melody, I believe, is the core of music's role in our lives."

For Kamen, the most rewarding work he's done remains the Mr. Holland's Opus Foundation, a charity inspired by his work on the 1995 Richard Dreyfuss film. The charity provides money and assistance for low-income children who want to take up a musical instrument. "I never go a day without spending some time with the Mr. Holland's Opus Foundation," Kamen says. "That's won a number of awards this year for itself and for me, too. The best award is that there are now thousands of kids playing musical instruments who wouldn't be, without the Foundation. We've raised and distributed over seven-and-a-half million dollars for schools across the country. And there are not many movies that can point to that as a result!" **FSM**



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The Fruit of Their Labor

Jerry Goldsmith and Phil Alden Robinson discuss

The Sum of All Fears

A Report from the SCL State of the Art Conference *by Jeff Bond*

Jerry Goldsmith doesn't do interviews with *Film Score Monthly*, but hey, the guy's a public figure, so when we got the chance to cover the SCL State of the Art Conference at the Motion Picture Director's Guild on June 1, at which Goldsmith was appearing with *Sum of All Fears* director Phil Alden Robinson, we jumped at the chance. Goldsmith and Robinson were introduced by composer, author and musicologist Charles Bernstein, and the discussion was moderated by no less than Jon Burlingame, author, journalist and the foremost authority on film and TV music in existence.

If you've seen *The Sum of All Fears*, you know Goldsmith fashioned one of his most chilling and resonant main-title cues in years for this film. It's an operatic tune with lyrics sung in Latin, balanced against disturbing orchestral textures, and it eventually takes on positively apocalyptic proportions. What's fascinating about the piece is that Goldsmith achieves a completely different sound than you'd expect given the ingredients—this isn't *The Omen* or *The Final Conflict*, nor is it the *Carmina Burana* workaround of the finale of *First Knight*, but something new and remarkable. And amazingly, Goldsmith also turns the melody into a pop song that actually works damn well—it's something that makes you believe the composer could now knock out a pretty decent James Bond song.

Director Robinson showed great enthusiasm not only for Goldsmith but for the medium of film music. "I think it's not an accident that films had music before they had words," he noted. "Silent films were accompanied by music before there was a need for dialogue. I think moving images and music are made for each other. Often you cut a scene and you think it's really not working, and then you add music and you say, 'Ah, music saved it.' In fact, the scene wasn't supposed to play without music. Movies just inherently



SOUND AND VISION:
Composer Jerry Goldsmith (above);
Director Phil Alden Robinson (below).



need music." Robinson also said he had no hesitation in going after Goldsmith for the project. "I don't know anybody who has the combination of the musical chops, a tremendous education and skill and talent in composer gifts, [and] a real understanding of how music and pictures work together."

The Unexpected Choice

Robinson's initial concepts for the *Sum of All Fears* score were somewhat counterintuitive. "I started by talking about what I didn't want, which was that I didn't want just another action score," the director said. "I wanted something that took a left-field approach and came around some unexpected ways, and I thought that Jerry, because he's so knowledgeable, could find ways to deliver the action and the tension without falling back on the things we hear in so many action films."

The request initially had Goldsmith flummoxed. "I didn't have a clue what he was talking about," Goldsmith admitted. "But without getting overly sweet, the relationship between the director and the composer is the most important aspect of creating a score. You're fortunate today, with all the technical [advances], of being able to demonstrate at home what you have written to a director, and it gives us a chance to really work as a collaborative unit. Years ago the best I could do was play the theme on a piano. The director will say, 'Oh yeah, I love that,' but he hasn't got a clue what it's eventually going to sound like. We can now do a simulation of what the orchestra will sound like and synch it up to picture, and now I can sit at home with the picture right there and work together as a collaborative unit."

Goldsmith pointed out that it was Robinson who came up with the idea for the film's unusual opening piece, and Robinson added that his original approach to the film's opening was quite different. "The scene is a prologue of the film and it's got some

action in it," he said. "Neil Travis had been editing the film, and he cuts music as he cuts picture. He pulled some music I think from *Crimson Tide*, and he cut this opening sequence. It's very good action music and it fits the scene very well; it's got some tension and it's got the exciting stuff in it. We did our first temp dub on September 10, and we mixed the first reel or two, and September 11 we kind of wandered on the mixing stage and realized we weren't going to work that day, and we went home.

Coming to work the next day, the 12th, driving to the stage, I was thinking the music we picked for the opening, it's very good action music, but it felt wrong to me that day. It felt wrong because the movie has more than mere action; there's a lot of subtext to the movie, it's actually serious, and I wanted to find some music that would reflect that. I wanted to announce at the beginning of this film that this film didn't get its jollies from violence; that it has something else in mind. I felt especially after September 11 that people did not mistake our intentions, that this was not a film that was going to celebrate violence but that it was rather an anti-war or an anti-violence statement."

Give and Take

Robinson next switched musical directions. "I had an album by a composer named Jonathan Elias called *Prayer Cycle*, which was a wonderful album with very unusual music that was a mix of Western and world music and orchestral, and we found a piece and put it against the picture that was kind of a Middle Eastern, mournful prayer, and it was beautiful because it was such a juxtaposition of the images; it worked great, and that's what we first played for Jerry."

Goldsmith was impressed with the results. "It captured the fact that there was a lot of emotion to this scene, that it wasn't just an airplane taking off with an atomic bomb and getting shot down; I thought it was the harbinger of what this was going to mean, and also being more personal, the pilot being shot and his family and him dying, and to me the shot of the desert afterward, there was something symbolic about that, dealing with the destruction of the earth by this atomic weapon. So to me this was all a tragic scene."

Goldsmith noted that he goes against the prevailing notion among movie music mavens that temp scores are the root of all evil. "I quite appreciate them," he said. "In many cases it tells me what not to do or it gives me a point of reference with the director so I can ask if that's what they really mean or are they trying to say something else. Music is so abstract that to verbalize about music is really impossible—so it's always

a comparative process—so I appreciate that, and I'll ask a director to send me a cut of the film with a temp score. I got the idea of what Phil was going for and I agreed quite wholeheartedly. And I thought that this also accomplishes the 'different' aspect. Throughout the picture Phil played a lot with the action in a more subdued way. One thing we kept working [on] and talking about was avoiding the obvious, and no matter how many years you work doing this you sometimes get pulled into a

trap; Phil wanted to avoid the obvious. That's what we set out to do."

Goldsmith found himself drawn to the choral aspects of an opening cue and asked Robinson about the idea of making the opening music a kind of prayer for peace. "We'll have it sung in Hebrew, we'll have it sung in Arabic, we'll have it sung in English and we'll have it sung in Latin. He didn't know what the hell I was talking about. I called Paul Williams to write the lyrics and he wrote what I thought was a really lovely lyric, a prayer, [but] it didn't quite work for me and it didn't work for Phil." After being informed that the initial lyric was a little too "on the nose," Williams went back to work and came up with a lyric that both director and composer liked. "It was interesting because I asked Paul to write the lyrics first. He's used to working the other way around; as a student I would always want the poetry first and then write the music. Paul actually gave me the first two verses, and I wrote the music to that, and it was definitely a prayer that he wrote. I wanted sort of an ethnic feel to it. I pictured geographically quite a few locales in the United States, in the Middle East, in Russia, in Israel, in Vienna, so it's all over the place without being directly on the nose. That's the way I

went with the music. At first I said I didn't want it to be operatic, and of course it wound up operatic. We were having trouble finding a woman to sing it; I didn't want it operatic but it should have been operatic, and that's how it eventually turned out."

Sing a Song

It was actually Goldsmith's current orchestrator, Mark McKenzie, who suggested that Goldsmith's song might also work in a pop mode. "The last thing I ever envisioned when I wrote the tune was a backbeat, for God's sakes," Goldsmith said. "Then I mentioned it to Phil. I told it to Paul and of course he loved the idea."

Once the operatic nature of the opening title piece became apparent, Goldsmith and Robinson had to find a soprano who could perform



the title cue's Latin lyrics. "I kept saying to Phil that this was a major multimillion-dollar picture and we should go out and get somebody to sing this thing," Goldsmith said. "Finally, when the time came, the chorus came in and we had to record them, so just to cover our asses we had the chorus record everything. We finally got this girl from the L.A. Opera named Shauna Blake, and she's one of the regulars there; she came in and nailed it."

Robinson even went beyond Goldsmith's characterization of Blake's success in covering the piece. "She had the headphones on and she's just singing to the track," Robinson said. "She gets through the whole thing and it's beautiful, and then she says, 'If we do it again, can I have the track playing in my headphones?' She was just singing to clicks! It was unbelievable. It was her first time at a big soundtrack session so she didn't know she was supposed to hear the whole band. She was very sweet about it, you know: 'Would it be okay...?'"

Goldsmith noted that he broke another rule of his normal approach to scoring when he created the title music for *The Sum of All Fears*. "The first thing I did was get this theme for the song for the opening," he said. "I don't normally attack the opening first—I usually save the main title for last after all the ideas have sort of germinated. With this I had written part of it, and I actually went on to write other stuff while he was still writing the lyrics for this. The strange thing about this was that [in] this picture you ended up with a theme that I really

liked and Phil liked and there was one big problem—you couldn't use it anywhere in the picture! I was like, where can we use this? Finally, in the last two scenes, I could use 16 bars of it and that was it. It works fine that way, but it was a frustrating thing because I wanted to use it and I couldn't."

The Tie That Binds

Goldsmith has always talked about the need to create a central piece of music—usually expressed as the main title for the picture—from which the bulk of his material for the score issues. "In every picture I have to have the material—I can't write a score without themes or motifs or whatever it is," he said. "During the process of writing, some idea would come of taking a theme off into a different direction or there'd be a variation and I could develop that. But normally I sit down with a thematic idea and develop it from there. I visualize the entire picture in my mind and condense it into one sort of grand picture, and as I'm trying to develop the thematic idea I have this image in my mind and I sit and try to improvise to the picture as it goes by. It's just something over the years I've condensed to fill in with my mind, the visual picture in my mind, and I write to that."

In response to Jon Burlingame's question about solidifying orchestration in addition to coming up with thematic material, Goldsmith argued that his orchestrations are part and parcel of his composing process. "I write for the orchestra," he said. "Part of the process of writing for the orchestra is doing exactly

that—I hear the orchestra when I write, so the orchestrator is really just saving me time and writing what I already put down. Arthur Morton, my orchestrator for 25 years, used to say he just took the music from the green paper and put it on the yellow paper. I'm sort of difficult on orchestrators because if they start to get creative on me I get sort of pissed off. I don't need that. I'm not being arrogant about it, but I just have my own ideas about it; I'm not above taking some suggestions, but it's basically do it my way or else."

Robinson noted the efficacy of having a temp score in place and praised Goldsmith's approach to action music. "I had the benefit of a really good temp score," he said. "It was really well done so I could say that I really liked this or that piece, and not to copy it, but this is the feeling I want and the texture that I want. But as is the case with most temp scores, it works on the surface better than it works below the surface, and what was exciting was to see Jerry's music work in place of that, because his music is very complex but it does not advertise its complexity. It makes sense when you hear it, but if you look at the score on the page—I've never seen so many time-signature changes; every measure it changes time. There's tremendous dissonances and all kinds of things going on, and especially when you hear it with picture it makes perfect sense; it sounds perfectly logical, but it's based on a lot of depth and layers."

Reluctant Call to Action

Goldsmith himself argued that his reputa-

Wait, There Was More!

The SCL State of the Art Conference

After a year's hiatus from the event, the Society of Composers and Lyricists returned to hold its day-long symposium entitled "Film & TV Music: The State of the Art Conference 2002," June 1, at the Directors Guild of America in Los Angeles. The day's activities included a panel discussion "Ethics and the Business of Film Music," featuring composer Shirley Walker and other industry execs; two director/composer panels, one with Jerry Goldsmith and Phil Alden Robinson (*The Sum of All Fears*), the other with Mark Isham and Frank Darabont (*The Majestic*); a songwriting session, paneled by Richard M. Sherman, Alan Menken and Glenn Slater; a demonstration of techno film-scoring techniques by composer BT; and more. Early in the evening, Elmer Bernstein hosted the First Annual Hall of



Fame Induction. The first six members inducted were George and Ira Gershwin, Bernard Herrmann, Erich Korngold, Henry Mancini and Max Steiner. The conference was topped off with an evening screening of *The Great Escape*.

FSM

tion for scoring action films is something that still haunts him. "I'm actually really good at small intimate pictures," he said. "I just have trouble convincing people of that. Fortunately, in *Sum of All Fears* there was not that much action. In watching the picture the other night, we got into the obviously action parts and there's not a hell of a lot of music in there. It works so well because when the music did come in there it really had a point. Things were blowing up and all this stuff and you didn't need music to add the production value. It was loud enough. It's not like a Bruckheimer film where it starts at the main title and it goes to the end and it just becomes a part of the noise quotient of the picture."

The director requested that Goldsmith cut back on some of the planned action music in *The Sum of All Fears*. "There's a fight scene late in the film where Ben Affleck gets in a really brutal fight with a bad guy," Robinson recalled. "We had temped it with brutal fight music. I was home during the weekend flipping channels and some James Bond movie came on—it's the one where at the end Roger Moore is fighting with a guy who has a metal claw on his arm on a train. And there was no music in this fight scene; it was the greatest thing, for a James Bond movie of all things, this sort of popcorn thriller, and they just played the sound effects of the train and them slamming each other—I thought that was really cool. Jerry was in the middle of scoring this reel, and I approached him sort of very gently and said, 'How would you feel about not scoring this?'

He said, 'Great! One less fight scene.'"

Goldsmith noted that *The Sum of All Fears* contains just under an hour of score, less than is typical for current blockbusters but far more than classics like *Patton* and *Chinatown*, which only featured around 30 minutes of music. "We tend to overscore our movies," he said. "[Not] until the late '70s, when you got the Lucas and Spielberg films [and] the usual became sort of wall to wall, but up until then, if I had 50 minutes of score in a picture, that was a lot. It seemed to me that the composer will wear his welcome out with the tremendous amount of noise that came after that, especially in an action picture where you're just pounding away. It may sound great on a recording stage when you do it cue by cue, but when you put them all together it just becomes a barrage of sound that obliterates the emotional value of what we're supposed to be doing. Today I find it a rarity. The last two pictures I've done, like on *The Last Castle*, we were able to spot [the] movie according to my way of thinking—sparsely."

Robinson said he agreed with the choice, but often had to accede to studio wishes for more music. "We had a lot of scenes of tension unscored after the spotting sessions," he said. "The studio came back to us and said that they didn't think audiences today recognize tension as well as they could. As an experiment we added some very subtle tension music to those scenes and the studio liked it, and it basically told us that they need the cue and some of them need to be told what to feel. I met John Cage years ago [while] he was preparing a

piece at UCLA, and he had a stage full of guys with huge machines and that was his orchestra. I asked him if there was any sound he would consider not using, and he said, 'Maybe the Hallelujah Chorus.' I asked why and he said, 'I just don't like being told how to feel.' I really loved that, but I think the audience today, the MTV generation, they don't read as much as previous generations and they need a little more cueing."

Good Work

Goldsmith wrapped up by describing his relationship with Robinson as one of the most rewarding he's ever had with a director. "I got excited about working with Phil not because everything went great—I've had enough experience to know when things are going well and when they're not so good," the composer said. "The worst thing I can do is try to fool myself. We have to be honest with ourselves. It was so creative. I don't say that because Phil said yes to everything I wanted. I knew when to not push it, too. When you work together a lot of it is personality and just connecting as two human beings. In a lot of collaborations between composers you hear about this hate thing, like Rodgers and Hammerstein hating each other. I can't imagine anything like that in collaborating with someone, because it becomes a love affair. What closer bond is there than two people working together on a creative level?" **FSM**

FSM wishes to thank the Society of Composers and Lyricists, Ray Costa and Jon Burlingame for their assistance with this article.



STATESMEN OF THE ART: Elmer Bernstein hosts the induction of the first six SCL Hall of Fame members (opposite, left); Director Frank Darabont explains to Mark Isham the "wax on,

wax off" technique from *KARATE KID* (opposite, right); Fresh from the "Film Editors and Their Favorite Scores" panel, moderator Charles Bernstein (this page, left) poses with veteran



film editors (left to right) Ralph E. Winters, Donn Cambern and Alan Heim. Composer BT (above) demos the latest in technology with his creative cut-paste-and-process compositions.

From 1940 to 1960, the Hollywood dream factory churned out hundreds of nightmarish stories critics now call film noir. The precise meaning of this label, however, remains unclear.

Writer-director Paul Schrader explains, "Since film noir is defined by tone rather than genre, it is almost impossible to argue one critic's descriptive definition against another's." Despite this slipperiness, or because of it, dozens of books and articles have been written, focusing largely on the way noir looks and what it means. Very few, however, discuss how noir sounds.

fying traits that films should show if they are to be considered noir. Visually, for instance, the movies should look dark, claustrophobic and menacing. Symbolic motifs—like cell bars, venetian blinds, brick walls, closed windows, mirrors and spiral staircases—should occupy the settings, which tend to be wet streets, dark alleys and narrow rooms. To augment a sense of chaos, the movies' narratives are often labyrinthine, and flashbacks (*Double Indemnity*, *The Postman Always Rings Twice*), unreliable narrators (*Laura*) and skewed time frames (*The Killing*) appear regularly.

These technical and stylistic breaks from conventional filmmaking practices enable film noir to present grotesque interpretations of our world, our beliefs and our actions. Because of this, film noir ranks as an expressionistic art form. That is, the movies' building blocks (motifs, lighting, shooting angles, mise-en-scène and so forth) interact in ways that enable audiences to conjure up, experience and eventually release unpleasant emotions. Thus successful noirs, despite their pessimistic points of view, prove to be psychologically satisfying.

Not all films noirs are equally expressionistic, however. For instance, *The Maltese Falcon* presents an interpretation of this world that seems light compared to the tragic one offered by *Touch of Evil*. This lack of emotional force results, in part, because of John Huston's tendency to shoot from a medium-angle with a frequently stable camera. And though high-contrast lighting occasionally appears, it never seems garish or scary. This is not to say that *Falcon* is not

The Sound of MURDER

BY STEPHEN B. ARMSTRONG

Music in Film Noir

What Is Film Noir?

In the months following the liberation of France from the Nazis, American movies once again flickered in Paris' movie houses. During this period, a critic named Nino Frank noticed that many of the films—including *The Maltese Falcon*, *Laura* and *Double Indemnity*—pulsed with a new and intense sort of anxiety. These "criminal adventures," as he called them, eschewed the optimism celebrated by Hollywood before the Second World War. Now there seemed to be a grim interest in showing "gross cruelties which actually exist." This interest in failure, death and alienation, he said, was a thing of darkness. He called it *noir*—the French word for "black."

In the years since the publication of Frank's observations, critics have shifted their attention from film noir's themes to the ways in which the films convey these themes. This analysis of the noir style has yielded several general, identi-

noir, though; dark themes—betrayal, greed and sexual obsession—seep through every scene. Yet the film concludes with a restoration of order and the delivery of justice.

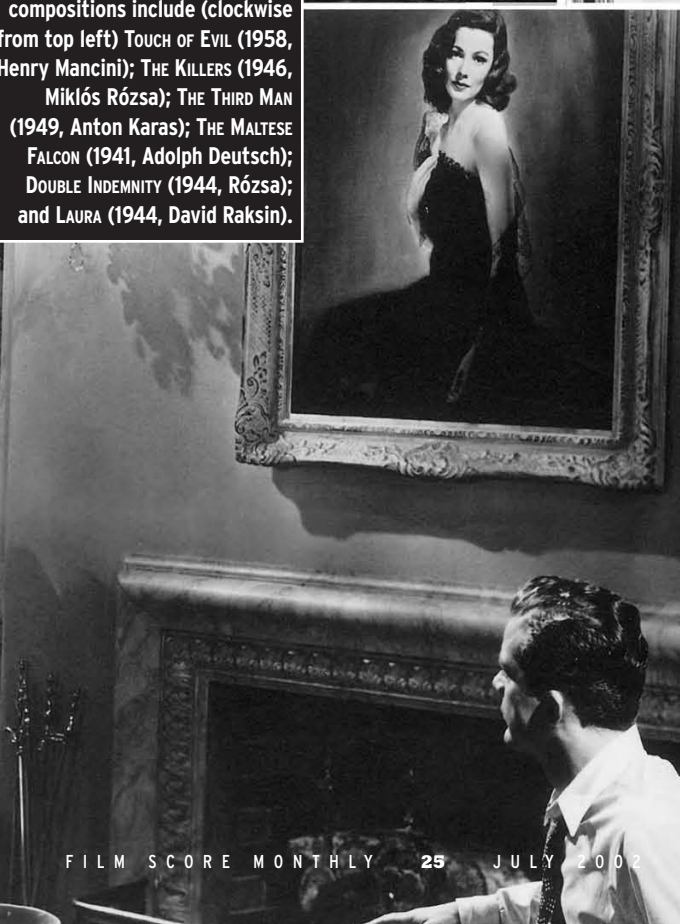
Welles' *Touch of Evil*, on the other hand, screams and throbs like a riot. The camera careens back and forth, seizing on depravity and violence in every shot. Drug addicts, thugs and killers hide in dark places, waiting for victims to walk by. And Henry Mancini's score—a mix of rock and roll, sleazy jazz and whorehouse piano—slugs at the audience like a fist. The world we find here, a reflection of our own, bleeds.

What Does Film Noir Sound Like?

Too often, unfortunately, the scores in film noir fail to correspond with and complement the movies' other elements. While the cutting, dialogue, lighting and shooting convey the noir taste for doom, scores often sound bland, orna-



DARK PASSAGES: Memorable noir compositions include (clockwise from top left) *TOUCH OF EVIL* (1958, Henry Mancini); *THE KILLERS* (1946, Miklós Rózsa); *THE THIRD MAN* (1949, Anton Karas); *THE MALTESE FALCON* (1941, Adolph Deutsch); *DOUBLE INDEMNITY* (1944, Rózsa); and *LAURA* (1944, David Raksin).



mental and optimistic. This mismatch frequently degrades the films' emotional force.

A simple explanation for this phenomenon doesn't exist. We can begin to understand it, however, if we consider author Dale Ewing's remark: "Although films noirs were supposed to be more nihilistic than the usual Hollywood films, they were still Hollywood films." Because of this, the films often adhered to the conservative wishes of studio chiefs like Harry Cohn and Jack Warner. And since composers sat low on studio totem poles in the '40s and '50s, unlike some directors and screenwriters, they lacked the freedom to innovate. "With their hands tied," explains author Irwin Bazelon, "composers had to submit to the myth propagated by past Hollywood filmmakers that film music is only good and effective when nobody notices it....[Scores] were not meant to be listened to as music by the audience, but only to breathe musically across the screen as an aid and comfort to the muted picture, softly rocking the cradle in the darkness of the theater through quiet interludes, violent action or intimate moments. This resulted in a fallacious premise: The audience should not be aware of the music in films. The screen represented drama, action and dialogue; music was merely a subordinate detail—a window dressing."

It was Max Steiner's soaring, wall-to-wall score for *Gone With the Wind* that served as the

industry's commercial and creative standard during this period. Since dozens of composers copied it, Steiner's Romantic, symphonic style infiltrated hundreds of movies, regardless of their genres and thematic objectives. Bazelon explains: "Music was used to cover and accompany everything: battles, hurricanes, earthquakes, catastrophes and sheer noise were buried under an avalanche of musical sonority. Over, below and through dialogue; nothing could stop it. Amidst the symphonic bombardment, the power of music to trigger emotions was rendered impotent. Its total saturation eliminated contrast, clouded ideas, reduced musical delineation to amorphous background sounds and completely negated the placement of music in the proper dramaturgical context. But this backwash of sound and neutralization of musical components was exactly the kind of scoring that was expected. The audience heard the music without being distracted by its presence."

Ironically, many of the most visionary noir directors approved of and made use of this style. Consider John Huston's remarks about Adolphe Deutsch's score for *The Maltese Falcon*: "As with good cutting, the audience is not as a rule supposed to be conscious of the music."

Out of the Past

John Williams Dives Into a Future Noir

Minority Report ★★★★★½

JOHN WILLIAMS

Dreamworks 0044-50385-2

16 tracks - 73:55

Falling in the inevitable shadow of Ridley Scott's *Blade Runner*, Steven Spielberg's *Minority Report* is a high-tech "future noir" from the fertile (albeit disturbed) mind of late science-fiction author Philip K. Dick.

The movie posits a near-future (50 years hence) Washington, D.C., in which murder has been all but eliminated by an organization called Pre-Crime, which uses three psychics (called PreCogs) to predict murders before they happen so that Pre-Crime cops can arrest the potential perpetrators and prevent the killings. Tom Cruise is the leading player in Pre-Crime, a zealot whose utter faith in the system is driven by the disappearance of his son, which he believes could have been prevented by Pre-Crime.

Dick's work was unremittably bleak, and having the eternally sunny Spielberg interpret it immediately conjures up comparisons to Spielberg's maligned but resonant collaboration with the late Stanley Kubrick on *A.I.* *Minority Report* is both more palatable and fun, and yet somehow less satisfying and haunting than *A.I.* Spielberg hurtles down some of the darkest alleys in his entire film oeuvre here, but he can't resist tweaking Dick's vision to include possibilities of redemption and rebirth that the author would have rejected. But for three quarters of its running length, *Minority Report* is dazzling, stunningly topical and sometimes profound in its vision of the collision between predestination and free will.

Just as Spielberg channels the language of film noir in this futuristic thriller, John Williams also looks backward for one of the meatiest and most interesting scores he's done in years. Williams has already taken a little flack from some quarters for not writing "futuristic" music for this movie, but what *Minority Report* in fact represents is a bracing return to the past for Williams. Given that the *Indiana Jones*, *Jurassic Park* and *Star Wars* series of the past two decades have all been more or less geared toward children and teenagers (an aspect strongly reflected in Williams' bright and tuneful scores for

these pictures), *Minority Report*, in a way, represents the first truly adult thriller Williams has written music for since the late '70s. It's no coincidence that the composer's classic score to Spielberg's *Jaws* lurks in many of the nooks and crannies of the *Minority Report* score: not in any thematic sense (there are no shark-building fugues or chopping suspense themes) but in the moody, brooding textures Williams brings to the score. *Minority Report* often sounds like something Williams might have written in his pre-*Star Wars* '70s or even '60s period: It has that grittier, smaller sound to it at the same time that it's able to support the sleek special effects and movie-making technology of the new millennium.

Tracking down

The first track ("Minority Report") on the Dreamworks CD is actually an end-title suite, but it presents most of the important material from the score: a haunting theme associated with Cruise's John Anderton character

and the loss of his son; a churning, adventuresome "Pre-Crime" motif that is Williams' version of a Herrmann/*North by Northwest* fandango; a rattling, aggressive brass and string motif for the movie's showstopping "Spyder" sequence; and a soothing, reflective and ultimately gorgeous resolving melody that's

even richer than Williams' popular "Across the Stars" love theme from *Attack of the Clones*. Track 2 ("Can You See") combines the actual main title of the film, a kaleidoscope of atonal effects that accompany the PreCogs' visions of a murder of passion, and a much later sequence in the film.

Williams never goes as far as a noirish gumshoe theme for brass (a temptation even *Blade Runner's* Vangelis couldn't resist); the noir aspects of the *Minority Report* score lie in the composer's full-fledged embrace of dark, psychological scoring. It's interesting how Williams threw himself back into this mode first for *Attack of the Clones*, scoring Anakin's violent reaction to his mother's death-by-Sandperson with a vicious undertow of string writing. George Lucas' ultimately kid-friendly interpretation of the results of this scene prevented Williams from fully exploring the technique, but in *Minority Report* the payoff is quite different—in "Leo Crow...The



Confrontation," Anderton faces down the man he believes is responsible for the death of his son, and as a stopwatch ticks down the seconds to when the PreCogs have predicted he will commit murder, the future cop must decide whether to fulfill his destiny and seek revenge or take control of his fate. Williams creates a soundscape of incredible, cascading violence, seemingly dancing around the wild, coruscating string writing that precedes the hammering brass finale of Holst's *The Planets*—in effect allowing Mars, the human thirst for vengeance, to rage without allowing him to sound the final trumpets of war.

Allen-esque Action

Minority Report's two signature action sequences show Williams at both his most forward-thinking and his most retro. In "Everybody Runs!" Anderton finds the technology of the future working against him after

derfully propulsive cue that somehow combines all the best elements of Williams' old Irwin Allen TV show themes into one nearly seven-minute, show-stopping scherzo. Williams' basic action riff follows the bouncy, unpredictable pattern of his old theme to *The Time Tunnel*, while later brass exclamations harken back (much like segments of *Attack of the Clones*) to his old *Lost in Space* scores.

Williams' Irwin Allen TV scores are often dismissed, but they are important keys to his style, and it's no surprise that Williams is returning to these gestures during this newly explosive period of his output. William Shatner once said it was impossible to hide one's own personality while acting in series television; the fatigue factor induced by the industry's backbreaking schedules ultimately prevents anything from being projected but an actor's—or composer's—core personality. Both Williams and Jerry Goldsmith got start-

ture brooding, quietly sinister underscoring for hesitantly rolling double bass lines and brass counterpoint that could accompany any dialogue scene in the old *Lost in Space* show.

No Sellout

At almost 74 minutes, the *Minority Report* CD is a feast. Most of the cues are lengthy, averaging three or four minutes and often stretching to six or seven, allowing Williams' music to develop and engulf the listener. The presentation is not complete, nor is it chronological—but in this case it represents the a great showcase of the score. *Attack of the Clones* satisfied just about everyone with its love theme, but many found the rest of Williams' score uninspiring; hopefully, *Minority Report* will leave no one unsatisfied. This score has everything: heroic action, dense atmospheric and psychological writing, cheeky comedy (as in the Lex Luthor-ish "Eye-Dentiscan") and



he is fingered for a future murder. Riding an automated, private "mag-lev" car on a controlled freeway, Anderton is trapped when the car reverses direction and begins taking him back to Pre-Crime for arrest. Williams takes his characteristic tight, urgent string writing and accelerates it (even dropping for a moment back into an echo of the Helicopter Rescue opening from his 1978 *Superman* score.) It vibrates like an overloaded live wire as Anderton rides the car down a vertical causeway and begins leaping from car to car—it's a brilliant sequence that's like a Syd Mead painting come to life. The real action music highlight is "Anderton's Great Escape," a won-

ed in television and laid down much of the basic elements of their individual styles there; Williams applied these techniques to later efforts like his disaster epics and *Star Wars* before the popularity of the Lucas film and its music led to ongoing pressure for Williams to "be Williams"—in actuality, to be Korngold, Copland, Holst and other composers whose music he paid homage to in scores like *Star Wars* and *Superman*. Meanwhile, Williams' concert works still often bear more of the signature of his television work in their textures and mood. *Minority Report* doesn't just reference the Irwin Allen days in its action cues: "Visions of Anne Lively" and other cues fea-

melodic moments (as in the ghostly, hollow grief of "Sean and Lara," "Sean's Theme" and "'Sean' by Agatha") that rival Williams' incredibly moving thematic material from *A.I.* And while Spielberg's redemptive denouement may rankle fans of Philip K. Dick, it allows Williams to add a romantic sweep to the album's finale that no one would expect from a future-noir thriller score. It's fabulous stuff and an indication not only that Williams is still capable of operating at peak levels, but that we're in a surprisingly rewarding summer movie season for film scoring.

—Jeff Bond

Rejecting Romanticism

Rózsa on scoring film noir

Robert Porfirio: We talked a little about style, that film noir is at least partially defined by visual style as well as content, often with Expressionistic traditions, that visual style associated with the German period from 1917 to 1925. Is there a musical equivalent of that noir visual style?

Miklós Rózsa: Well, Romanticism wouldn't be a corollary to German Expressionism. But Romanticism runs deeply, is an undercurrent to all modern music, to Impressionism and Twelve-

tone. But, as I said, in my symphonic music you will find a lot of it that is very strong, very gloomy partly, very dissonant partly. I found that with the film noir I could go back to my earlier self. So I could write my own music. I didn't have to go into pure Romanticism. Noir music is more modern than Romantic music.

RP: By modern Romanticism, you mean of music like that of Erich Korngold?

MR: Yes, yes. You know, the flowing melodies and hearts and flowers and so forth for which he was famous? It was the kind of

music that we hated. It was more difficult to do when I scored a gooey love story, you know; and I had to write a gooey theme, which I didn't particularly like but I was paid for it.

RP: So the dissonance and the bitter outlook of the film noir worked together. You could use Germanic traditions without becoming too schmaltzy.

MR: You could say that, yes. I would use the term contemporary sound, rather, because contemporary sound is entirely different from Romantic sound.

Excerpted from interview by Robert Porfirio with Miklós Rózsa: *FILM NOIR READER 3*, ed. Porfirio, Silver & Ursini, 2002.



(continued on page 28)

Ideally, it speaks directly to our emotions without our awareness of it." Hitchcock (whose noir films include *Shadow of a Doubt* and *The Wrong Man*) argues similarly: "Film music and cutting have a great deal in common. The purpose of both is to create the tempo and mood of the scene. And, just as the ideal cutting is the kind you don't notice as cutting, so with music."

The importance and ubiquity of Max Steiner's influence during this period can't be overestimated. Other composers who worked on noir projects—David Raksin, Alfred Newman, Deutsch, Bernard Herrmann—adopted the wall-to-wall, classical sound, inundating their films with sweeping melodies and martial rhythms. Steiner himself scored several important noirs, including two of the most famous: *Key Largo* and *The Treasure of the Sierra Madre*. In both of these films, regrettably, the music rarely stops; instead, it hammers at the films with trembling strings, whirling winds, stock melodies and mickey-mousing accompaniments, or what Bazelon calls "highly illustrative music [that echoes] the action and mood of the film, [translating] into musical terms the very movements depicted on the screen—sometimes in precise synchronization. This redundancy—the viewer already sees the action unfolding before him—acts as a distraction, amplifying its own musical shortcomings." Thus the doomed

Seminole in *Largo* have a chanting Indian sound fluttering around them as they row their boat. Similarly, in *Sierra Madre*, as the old prospector Howard scrambles up the wasted foothills, leading his companions closer to violence, a playful melody—with no sense of irony—nips at his heels.

But the music of Steiner and his followers sometimes works, weaving expressionistic strangeness into the soundtracks. In *Sierra Madre*, for instance, when Howard



tries to save the drowned boy's life, the movie's exuberant marching theme ceases. Somber music intercedes, a blend of ghost voices and percussive rhythms. Hovering in the room, above the peasants' sad faces, the music suggests that death is tragic—and sweet. This expressionistic juxtaposition enables an extraordinarily pure kind of bleakness to emerge from the screen.

Dimitri Tiomkin likewise hits and misses in his famous score for *D.O.A.* The film, an extended flashback, features a sequence in which the main character, Frank Bigelow, visits a San Francisco nightclub. There, a musician named the Fisherman and his big band bang out Dixieland as Bigelow drinks a poisoned cocktail. Robert Porfirio argues that in this passage the film's "expressionistic influence...is most pronounced. The Dantesque proportions mark it immediately as the nodal point between the mundane tone of the earlier part of the flashback and the macabre tenor of what is to follow." He adds that jazz, "with its sources in the black American demimonde and its unfortunate association with brothels, speak-easies and 'dope,' lend[s] itself to a sensational popular image that in turn reinforce[s] its association with sex, violence and death." Yet the score is marred by Tiomkin's frequent retreat to the wall-of-strings sound. Carl Macek complains, "The noir vision remains solid through the film except for the strangely humorous quality provided by Dimitri Tiomkin's music. His intent in offering silly musical reinforcements to Bigelow's wolfish womanizing combined with a pretentious score works to vitiate the chaotic atmosphere created in the jazz sequence."

Making the Music Work

From these breaks in traditional scoring, we can begin to understand why expressionistic scores—like *The Third Man*, *Touch of Evil* and *Night and the City*—work as well as they do. *D.O.A.*, for instance, demonstrates that even though "classical" music surfaces frequently in film noirs, other types work as well. Indeed,

If You Want to Know More

DEATH ON THE CHEAP: THE LOST B MOVIES OF FILM NOIR, by Arthur Lyons.

FILM NOIR: AN ENCYCLOPEDIA REFERENCE TO THE AMERICAN STYLE, ed. Alain Silver and Elizabeth Ward.

THE NOIR STYLE, by Alain Silver and James Ursini.

FILM NOIR READERS, 1, 2 & 3, ed. Robert Porfirio, Silver & Ursini.

MURDER IS MY BEAT, Rhino Records-CD with music and dialogue from films like *White Heat*, *The Maltese Falcon* and *Mildred Pierce*.

jazz—with its non-linear patterns and rich associative potential—helps evoke dark moods efficiently. Without question, Bernstein's score for *Sweet Smell of Success* proves this claim. Yet, as we look at and listen to other successful noirs, we should realize that jazz is not the one, best sound for the films; any music type, in fact, will do. When the cars in *Touch of Evil* descend upon the motel, for example, Mancini's rock and roll sounds hostile, hopped up and menacing—like the gang member drivers. It violates the desert's silence and tranquility, warning the viewers of the danger that faces Mrs. Vargas as she tries to sleep. In *The Third Man*, after the taxi driver hijacks Holly and rushes him through the night streets of Vienna, Anton Karas' zither (a Greek folk instrument) coils and tenses, like a rattlesnake, augmenting Holly's anxiety, as well as ours. Hard-and-fast rules for pitch and pace don't seem to exist in effective noir scores; the music can be slow and melancholy, like the brokenhearted pianola in *Touch of Evil*, or shrill and frenetic, like the noise Waxman hurls at Harry Fabian in the last minutes of *Night and the City*. As long as the score arouses anxiety, fear and suspense, it works.

The type of music and the manner in which it is played matter far less than how the music is used. Successful noir scores force themselves into our ears, commenting upon, complementing and contrasting with the films' events, themes and motifs—a direct attack on the window-dressing paradigm. For music to function this way, it doesn't have to be non-diegetic. Quite often, in fact, it enhances the sets' seedy atmospheres as it pours out of radios (*Touch of Evil*), phonographs (*Laura*), burlesque bands (*The Third Man*), and torch singers (*Key Largo*). This "real" music will often round out the films' themes. Robert Porfirio, for example, notes that in *D.O.A.* Bigelow "recalls a 'blurred' variation of [a jazz club] tune, [which] becomes an index to the perverse nature of the whole world." We're exposed to this index again in *Laura*. When Carpenter hears the film's theme playing on a record player, he says, "It was one of Laura's favorites. Not exactly classical...but sweet." The same can be said of the movie's characters, men

and women whose sweet surfaces hide morally challenged cores.

An Objective Correlative

In expressionist art, writes Norbert Lynton, "rotteness becomes blatant." The best examples of film noir achieve this effect, and, in so doing, they arouse unpleasant emotions, which we experience without threat or injury. Lloyd Shearer writes, "Hollywood says the moviegoer is getting this type of story because he likes it, and psychologists explain that he likes it because it serves as a violent escape in tune with the violence of the times, a cathartic for pent up emotions. Moreover, the psychologists aver, each one of us at some time or other has secretly or subconsciously planned to murder a person we dislike. Through these hard-boiled crime adventures we vicariously enjoy the thrills of doing our enemies in, getting rid of our wives or husbands and making off with the insurance money."

Films that fail to arouse emotions bore audiences, but audiences are angered by films that arouse emotions and don't relieve them. Music, as one of cinema's central elements, plays a critical role in these manipulations of emotions, and when it fails to match its visual counterpart, the effect is like fish sauce on ice cream: mutual ruin. "The only way of expressing emotion in the form of art," T.S. Eliot has commented, "is by finding an 'objective correlative,' in other words, a set of objects, a situation, a chain of events which shall be the formula of the particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." Too many film noirs suffer from clammy scoring, and despite the malevolence of their plots, the brilliance of their actors and the severity of their camera angles, they never achieve the sound and fury they reach for.

Nonetheless, in this grab-bag grouping of criminal adventures, there are moments of cinematic perfection when sound fuses with sight: the singing voices of the dead in *Sierra Madre*, the moaning brothel pianola in *Touch of Evil*; the death march that opens *Double Indemnity*.

To cop a Shakespearean line from *The Maltese Falcon*, these are the stuff dreams are made of.

FSM

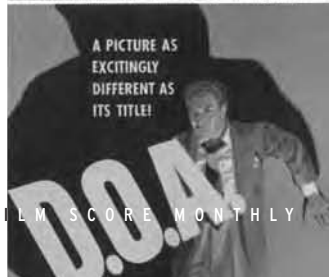
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Ten Composers, Ten Noirs

Elmer Bernstein, **SUDDEN FEAR**
 Adolph Deutsch, **HIGH SIERRA**
 Frank DeVol, **KISS ME DEADLY**
 Bernard Herrmann, **CAPE FEAR**
 David Raksin, **FORCE OF EVIL**
 Miklós Rózsa, **BRUTE FORCE**
 Max Steiner, **THE BIG SLEEP**
 Dimitri Tiomkin, **STRANGERS ON A TRAIN**
 Franz Waxman, **SUNSET BOULEVARD**
 Roy Webb, **OUT OF THE PAST**



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Windtalkers ★★★

JAMES HORNER
RCA-Victor 09026-63867-2
11 tracks • 66:55

A score to any new John Woo movie conjures images of bombastic Media Ventures action cues. However, with James Horner's name on this project, there was at least the prospect of something different from *MI:2* or *Face/Off*—even if it was likely to feature the composer's characteristic recycling of his favorite riffs. Of course, the movie's delay post-Sept. 11th hasn't helped matters, giving this soundtrack an almost legendary status among Hornerites. The fans have been salivating

American chanting and instrumentation (not unlike *Thunderheart*) in "An Act of Heroism" adds nobility and welcome ethnic color, and is developed further in "First Blood Ceremony" and the finale, "Calling the Wind." The action cues "Taking the Beachhead," "Friends in War" and "Marine Assault" feature driving percussion and furious strings, the latter a dissonant variation/restatement of the main theme.

While it's no *Iris*, there's a greater diversity of material here than in the Oscar-nominated *A Beautiful Mind* and, thankfully, no attempt to tie in the obligatory Will Jennings song. Rousing, big

from recent years, from *Mercury Rising* to *Swept From the Sea*. He introduces a couple of related motives, repeats them often, seldom varies the tempo, gives us a few subtle variations, a piano solo version of the main theme and, by the end, creates a coherent musical vision that effectively pulls the film together. Unfortunately, this makes for a repetitive listen apart from the film.

That said, *Enigma* has everything you'd expect from later Barry plus a couple of 1940s source cues. The sound is rich and full, played by the Royal Concertgebouw Orchestra under Barry's baton. There aren't any standout passages

Actually, the movie isn't too bad. Cheesy, sure—but what can one expect from the *ninth* sequel to the original 1980 fright-fest *Friday the 13th*? Harry Manfredini's atonal strings-and-brass stylings have consistently been one of the highlights of this perpetual series, and it's no surprise to find him once again wielding his virtual baton for *Jason X* ("virtual," because, as with his score for the 1993 opus *Jason Goes to Hell*, the composer's work for this latest entry is entirely synthesized).

Manfredini has again chosen the interesting (and occasionally thankless) route of synthetically re-creating an orchestral sound, which, to a great extent, was a foregone conclusion—the time-worn suspense motifs upon which the series relies were originally performed by a (coincidentally) 13-piece orchestra. The new score contains countless references to these motifs, and these retro moments are uniformly excellent, with accurate instrumental voices perfectly replicating the minimalist sound of the original cues. The finest example of this is "Virtual Crystal Lake," written for a clever sequence in which Jason is distracted by a VR version of his old stomping grounds, replete with virtual victims. Needless to say, the famous "ki-ki-ki...ma-ma-ma" vocal effect also appears throughout.

Of interest are the "non-horror" bits, as the "Jason in space" plotline offers the opportunity for new thematic material; it's here that Manfredini's work manages to hit both ends of the spectrum. Certain cues are outstanding, in particular "Nano Ant Technology," a wonderfully ethereal piece with ascending/descending steel guitar and breathy synth ornamentation. "KM Kicks Butt" is fun, with over-driven guitar and rapid-fire bass undercutting Jason's ubiquitous,



at the prospect of its release far too long, so while it's no surprise that this isn't actually Mr. Horner's opus, there's still disappointment that it's little more than perfunctory.

As a whole, imagine a muted *Enemy at the Gates*, pumped-up with occasional brassy flourishes and Native American chanting. I'll avoid making comparisons to the composer's back catalog (*Apollo 13*, *Aliens*, *Titanic* and *A Perfect Storm* being the greatest culprits!) and instead highlight the strongest tracks. "Navajo Dawn" is a low-key introduction to the album, with regimental military undercurrents (à la *Private Ryan*, *Band of Brothers*) that build up to trumpet flourishes and timpani rolls. The piece then moves into glissandi strings before revealing the heroic Copland-esque main theme that ripples across the whole album. The interpolation of Native

orchestral music that isn't afraid to plunder previous victories in its bid to win the war, the *Windtalkers* score is actually better than many recent Horner efforts, but take that as the faint praise it is. —Nick Joy

Enigma ★★★

JOHN BARRY
Decca 289 467 864-2 • 22 tracks • 57:01

John Barry is seemingly entrenched in a distinctive writing style that fits him quite comfortably but nowadays seems to work in fewer and fewer films. Directors tend to seek Barry out when they're looking for an old-fashioned approach to scoring. There's undoubtedly a sense of comfort involved. When you hire John Barry, you know what you're going to get—or at least you *should*.

Enigma represents another of Barry's lyrical efforts, with the usual similarities to his other works

to your collection. But there's no reason to go out of your way for this disc if you've already got representatives of this era.

A careful look at the credits identifies Lorne Michaels and Mick Jagger as producers of the film. Much like Barry, they're no longer true innovators, but they continue to put out perfectly acceptable, if unremarkable, work.

—Neil Shurley

Jason X ★★★

HARRY MANFREDINI
Varèse Sarabande 302 066 355 2
18 tracks • 68:46

Trapped in video-shelf limbo for nine years, venerable cinematic slasher Jason Voorhees is back for more—only this time, the unstoppable killer finds himself aboard the starship *Grendel*, in the year 2455 A.D. And—surprise!—the ship is populated by nubile teenagers just begging to be offed.

blaring brass, perfect for the die-hard maniac's duel with a scantily clad female android. "The Trip to Grendel" is also a good listen, nicely setting the tone with just a hint of frivolity.

The downside: A few cues ("Kinsa Kracks," for instance) use painfully phony synth voices. The nadir is "Give Me That Old Time Machete," which starts out promisingly, but lapses into something reminiscent of a Nintendo MIDI soundtrack (though video games do figure into the plot at one point). Other cues, such as "All's Well That Ends...Well?" are less jarring; on the whole, *Jason X*'s tongue-in-cheek take on futuristic adventure may be likened to Newman's semi-satiric work for *Galaxy Quest*.

Manfredini's done a decent job for yet another whirl through the *F13* mythos; alternately corny and moody, it's a perfect fit for this movie. —Chris Stavrakis

Green Dragon ★★★½

JEFF AND MYCHAEL DANNA

Varèse Sarabande 302 066 336 2

16 tracks - 45:45

Green Dragon is one of those elegant, delicate films whose dramatic tension arises from constrained emotion. Likewise, Jeff and Mychael Danna's score is a graceful, refined piece of work, all restraint and subtlety. Although the composers, who are brothers, are both veterans in the world of film composition, their collaborations are quite rare, and this score for *Green Dragon* is a real treat.

The film is a stranger-in-a-strange-land tale that follows the lives of Vietnamese refugees in American camps in the mid-'70s. And it's worth noting that the movie itself is a collaboration between brothers Tony and Timothy Linh Bui, derived at least in part from their mother's stories of her arrival in the United States. The music reflects this in its tentative, thoughtful explorations, which begin with a few simple notes, before blossoming into soundscapes. Musically and instrumentally, the composers look to Vietnam for inspiration, and the earliest tracks evoke images of the refugees' lost homeland. As the score progresses, its tone and mood takes on a more

Western sound. Silence creeps in, and the Eastern musical themes are first isolated, then integrated into the whole.

The first shift can be heard on the track titled "America"; here, the thematic material takes a definite turn, not only toward a more Western style but a specifically American one. There's a distinct stylistic resemblance to the open, direct sound that characterizes anthemic American songs. While none of the subsequent music moves as strongly in this direction, it incorporates the earlier themes, blending the two styles together. "The Wedding Night" is notable as well, not only for its tenderness, which one might expect, but for its resemblance to classic movie love themes. It's a nice touch and one that lends the score a mythic feel. As the album progresses, the silences become longer and more poignant, until the music resolves itself in the final track. This sense of a score as a complete work in itself is fairly rare these days and all the more to be appreciated.

—Genevieve Williams

Enterprise ★★★½

DENNIS MCCARTHY, VARIOUS

Decca 289 470 999-2 • 15 tracks - 49:30

Upon discovering that Jerry Goldsmith was *not* composing the title theme for the new show *Enterprise*, and that the pilot "Broken Bow" was being scored by Dennis McCarthy, I assumed that McCarthy would be on the opening titles. I was wrong. In their infinite wisdom, Rick Berman and Co. went for a cheesy '80s-style pop ballad by Diane Warren, sung with gravelly angst (very Rod Stewart, as opposed to Patrick) by opera boy Russell Watson. Contrary to what was suggested, the song has not grown on me at all. After 26 episodes, it still grates, so let's hope the show gets a makeover for season two (*Andromeda* and *Farscape* did something similar). If you're not convinced, listen to both the TV version of the song *and* the full-length album version that appears on this disc. However, with a bit of simple tracking you can concentrate on McCarthy's music, which amounts to nearly 45 minutes of underscore.

"Enterprise First Flight" and "New Enterprise" are in the same

vein as Goldsmith's "The Enterprise," both echoing "Archer's Theme," a dignified paean to the wonderment of discovery. "Archer's Theme" underscores the end credits, although its effect is a little diminished by the rock guitar riffs, presumably added to bring it closer to the opening theme. "Klingon Chase—Shotgunned" is an exciting action cue with obligatory percussion as a motif for the Klingons.

Finally, don't worry that *Star Trek* soundtrack specialists GNP/Crescendo haven't released this disc—it was still issued under the watchful eye of their front man Neil Norman (he of the Cosmic Orchestra). And because this is an enhanced CD, you get to watch a video of Watson singing the theme live at a concert, and you have access to text bios of the crew. Hopefully, this release will be popular enough to spawn a disc of suites from Velton ("Silent Enemy") Ray Bunch's, David Bell's and Jay Chattaway's *Enterprise* episodes.

—N.J.

Cast a Giant Shadow (1966)

★★★ ½

ELMER BERNSTEIN

Varèse Sarabande VCL 0502 1008

12 tracks - 29:36

Cast a Giant Shadow shows off Elmer Bernstein in his dramatic, exuberant mode—not that this is a place the composer doesn't often visit. But there's actually a lot more to this score than mere bombast. If you can imagine *To Kill a Mockingbird* filtered through the palette of *Saving Private Ryan*, or maybe a few of Ron Goodwin's war scores, you'll be approaching the beauty of the quieter, reflective moments in *Shadow*.

Standout cues include the "Prologue," which begins with an exciting trumpet solo before moving into Copland territory and finally landing in the comfortable style of '60s underscore. "Fading Dreams" is an interesting set piece that's intimately scored with a variety of solo instruments playing a series of fragmented versions of

the main motives of the score. There are other great cues that include a little more overt action music (as in "Victory on the Beach"), but, overall, Bernstein focuses on the main character's internal struggle.

The biggest quibble here is that this is a woefully brief album. Surely there was something else that could have been coupled with this score in order to fill out the time.

—Steven A. Kennedy

The Ballad of Cable Hogue

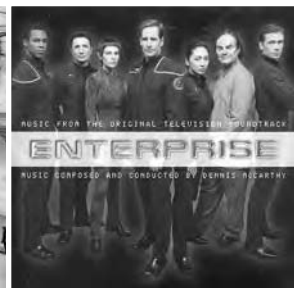
(1970) ★★★

JERRY GOLDSMITH

Varèse Sarabande VCL 0502 1007

20 tracks - 36:32

Sam Peckinpah's comedy/western, *The Ballad of Cable*



Hogue, features Jason Robards and Stella Stevens along with the likes of Strother Martin and Slim Pickens. For the most part this is a one-joke picture: Hogue crosses the desert, discovers a natural spring and gets the grand idea to build a rest stop for other travelers and stagecoaches.

Goldsmith's main-title song, "Tomorrow Is the Song I Sing," performed by Richard Gillis, really shines, featuring offbeat string pizzicati and strumming that removes us from average western ballad accompaniment. These techniques become magnified as the album progresses. A lot of it's just pure fun, hinting at scores like *The Wild Rovers*.

A prominent feature of the underscore is Goldsmith's incorporation of the title song.

It should be noted that a portion of the album is comprised of Gillis' music. His album credits include "Wait for Me, Sunrise," "Butterfly Mornin's" (sung by Robards and Stevens) and a few orchestral cues. *The Ballad of Cable Hogue* is probably not for the average film music fan, but Goldsmith completists will surely

be pleased. [Peckinpah fans are also certain to enjoy Nick Redman's excellent liner notes.] Unfortunately, as with *Cast a Giant Shadow*, the brief running time of this CD is a slight disappointment. This reviewer wishes that two complementary scores were available to make both albums more complete. —S.A.K.

100,000 Dollari per Ringo (1965) ★★ ½

BRUNO NICOLAI

GDM CD Club 7009 • 30 tracks - 72:01

Here's a score by Italian great Bruno Nicolai for a film that

adventurous among you, the album has a karaoke track for the Ringo ballad! —S.A.K.

The Cincinnati Kid (1965)

★★★★

LALO SCHIFRIN

Aleph 025 • 14 tracks - 59:09

In 1997, Lalo Schifrin's wife Donna founded Aleph Records, a label that exclusively releases music composed and conducted by the Argentine maestro. The company's latest product, a re-recorded version of *The Cincinnati Kid*, is one of its best.

Written for Norman Jewison's film about a poker contest in New Orleans, this jazz-heavy score

suggests that this score was one of the first in the 1960s "to employ a variety of jazz elements in a classical context." Actually, with the exception of "The Cincinnati Kid (Instrumental Version)," the songs tend to be either jazz or classical, but not both. "Mr. Slade," for example, is a "pure" orchestral suite made up of strings, horns and piano; similarly, "At the Farm" juxtaposes dark and light tones to create a piercing, though beautiful, pastorate that sounds European and not Southern. Frequently, in fact, it seems that Schifrin prefers to blend jazz and pop. "Melba," for instance, with its relaxed guitar and piano, bears more than a little resemblance to Stan Getz's 1963 bossa nova hit "The Girl From Ipanema." (It's worth noting that in the early 1960s Schifrin wrote music for Getz.)

Artists always run the risk of destroying their work when they revise it. Fortunately, Schifrin tampers with his creation judiciously, using digital technology and ace musicians to make 40-year-old material sound shiny, if not exactly new. On this recording, in other words, he plays a winning hand.

—Stephen Armstrong

Previn Conducts Korngold: The Sea Hawk ★★★★★

ERICH WOLFGANG KORNGOLD

Deutsche Grammophon 471 347-2

31 tracks - 67:59

Already long-established internationally as a composer of operas and symphonies, Erich Wolfgang Korngold first went to Hollywood in 1934 (at the invitation of fellow Austrian, director Max Reinhardt) to work on arrangements of Mendelssohn's music for Warner Bros.' *A Midsummer Night's Dream*. It was to be the start of a long, happy relationship Korngold was to have with Hollywood, as he created film music that he described as "opera without singing." Deutsche Grammophon got André Previn to conduct the London Symphony Orchestra at Abbey Road Studios during July of

2001 in a collection of Korngold's work. The album focuses on four films: *Captain Blood* (1935), *The Prince and the Pauper* (1937), *The Private Lives of Elizabeth and Essex* (1939) and *The Sea Hawk* (1940).

The album opens up with *The Sea Hawk*, Korngold's last swash-buckler movie, where the hero is played by Errol Flynn. It's a thrilling uplifting score, full of pomp and self-confidence, which has been a huge influence on today's orchestral film composers. Everyone from John Williams, Danny Elfman and Patrick Doyle to Hans Zimmer owes some debt to the sound of Erich Korngold. His huge fanfares, lush strings, driving timpani and sweeping melodies have inspired hundreds of adventure overtures.

The Private Lives of Elizabeth and Essex was Warner Bros.' most important film of 1939—it was made in Technicolor and starred Bette Davis in one of her most endearing roles. The main title is a sustained, royal overture designed to pull the audience into the mind of Queen Elizabeth. Her theme, "Lady Penelope," follows, with a small string section creating a delicately poised sound. The melody evokes a wistful yearning as Elizabeth slowly realizes her own love for Essex is never to be returned. "Elizabeth the Queen" presents the human side of the aging monarch as she declares her love for Essex.

Captain Blood was Korngold's first completely original score for the screen. The overture ("Main Title") presents a full-blown symphonic treatment unheard in film music before. Giant brass proclaim typical Korngoldian fanfares, while the soaring string melody takes the listener into the vast atmospheres of both ship and sea. But Korngold could be extremely subtle as well. "Sold Into Slavery" presents unsettling harmonies under the main theme and employs haunting orchestrations.

Previn conducts the LSO with accustomed poise, power and grace. This collection is a grand, sumptuous, lush orchestral history lesson on one of Hollywood's musical founding fathers.

—Simon Duff



starred Richard Harrison. The opening ballad, "Ringo Come to Fight" is sung by Bobby Solo (obviously influenced by the great Frankie Laine). As a song, it lies firmly within the style of other western ballads. The body of the score is a wondrous mixture of Copland-esque vistas with a deeper, almost Wagnerian sound. Nicolai writes music that is firmly planted in the Italian classical orchestral tradition even as it extends into the Americana realm.

At times, the repetitive sequencing of music is a bit wearing, but the overall power of the music overcomes this. Plus, the real value in this disc is the previously unreleased material, which tends to be more interesting than the old stuff! The sound quality is indicative of the period, with dry brass and, at times, cavernous percussion. The larger and more dense the orchestral texture, the drier the sound. This is not to fault GDM—they've done a fabulous job of remastering. The booklet, however, leaves much to be desired—there's no musical information or much else, for that matter. Finally, for the

makes frequent use of sounds and rhythms traditionally associated with the Deep South. On "The Cock Fight," for instance, Schifrin whips the banjo, the fiddle and the harmonica together to create a surreal jig that swirls and jabs like the monstrous roosters it describes. "New Orleans Procession," in contrast, is slow and thick with mourning. A medley of sorts, this dirge starts with a trumpet-soaked Dixieland march, then switches to a slow piano rag. In "The Man," a sax and a bass slither around each other menacingly, evoking Lloyd Price's Nawlins murder ballad "Stagger Lee" (as well as David Rose's 1962 hit "The Stripper"). There's also the track that opens the album, "The Cincinnati Kid," which features the silken voice of north Florida native Ray Charles. The lone remnant from the original score, this song thunders along on syncopated strings, bursting horns and brilliant lyrics. As Douglas Payne explains in the liner notes, "Schifrin opted not to re-record this theme since Ray Charles and his performance here are 'truly irreplaceable.'"

In the same booklet, Payne

The Science Fiction Album

★★ 1/2

WILLIAMS, GOLDSMITH, BARRY, ET AL.

Silva Screen FILMXCD 359

Disc 1: 17 tracks - 70:17

Disc 2: 17 tracks - 74:28

Disc 3: 16 tracks - 73:36

Disc 4: 21 tracks - 75:46

If soundtracks were judged by packaging alone (thankfully they aren't), Silva would be leaders of the industry. Their latest release is a case in point, featuring a beautiful slipcase finished in a bronze-gold shiny material. Indeed, the picture of the Maria drone from Fritz Lang's *Metropolis* that adorns the cover looks great but is somewhat puzzling since Moroder's *Metropolis* score doesn't appear in the collection.

The cover misnomer is just one of the places where the product misses the mark. For example, the four-CD set is arranged in alphabetical order, but only after a fashion: *Galaxy Quest* comes before *E.T.*, *Predator* before *Moonraker* and *You Only Live Twice* (not really sci-fi anyway) before *Superman*. The alphabetical scheme also means that the many *Star Trek* tunes are split over two discs, whereas it would have made more sense to keep them on one.

These might sound like petty rants, but the presentation should surely be the main reason for buying the collection. The tracks are predominantly culled from "The Cult Files" and "Space" collections; there's precious little new material here (*A.I.* notwithstanding), though the work by the City of Prague Philharmonic is sound and many of the tracks are loyal to the originals (the symphonic *Armageddon* and orchestral suite from *Robocop* are good).

The final nail in the coffin is the addition of six minutes of spurious sound effects tracks that interrupt the flow of the music—"Alien Organism," "Dogfight in Space" or "Apollo 13 Take-off" anyone? These remind me of Neil Norman's *Galaxy Gold*, the first LP that I ever bought, way back in 1978. Cheesy cover versions sat alongside original compositions, resplendent with beepy sound

effects. However, that was 1978, and this new collection just isn't postmodern or retro enough to get away with it. —N.J.

Dog Soldiers ★★★

MARK THOMAS

First Night REELCD 104

21 tracks - 68:44

The low budget "werewolf in combat fatigues" shocker *Dog Soldiers* is currently making a name for itself on the European continent for providing high-octane thrills on a minimal budget. As expected, a modest production of this nature doesn't sport a marquee-name composer, but instead provides an opportunity for the relatively unknown Mark Thomas to showcase some accomplished action cues.

Thomas, a Brit, is best known in his homeland for bingo drama *House!*, comedies *Mad Cows* and *Up 'n' Under* and cult favorite *Twin Town*. This time, he's switched the emphasis from human drama to inhuman terror, with some stunning cues to accompany the lycanthropic on-screen antics.

The liner notes contain praise from the movie's writer/director Neil Marshall, who thanks Thomas for giving the movie's characters soul, and reveals that it was always his intention for the soundtrack to marry a full-scale militaristic orchestra with Celtic instrumentation. Using this as a springboard, Thomas' cues are an eclectic collection, veering between big action and atmospheric underscore.

The Celtic influence is heard in the lyrical "Sarge's Theme," "Comrades" and "Sanctuary," by sampling the traditional folk melody "Lyke Wake Dirge" and juxtaposing snare drums with bodhrán. The main title ("Dog Soldiers"), however, plays like a variant on *The Rock*. Having not seen the film yet, I found the inclusion of Claude Debussy's "Clair de Lune" an unusual addition to the track listing, though considering the movie's subject matter it might just be a cheeky in-joke.

Unpretentious, savage and atypically melodic for a B-movie shocker, it might not be ground-

breaking, but let's hope this is recognized as Thomas' breakthrough score.

—N.J.

Dragonfly ★★★½

JOHN DEBNEY

Varèse Sarabande 302 066 338 2

7 tracks - 31:13

Only after seeing *Dragonfly* did I discover that director Tom Shadyac had also directed *Patch Adams*. I should have known. The two movies have a lot in common: a doctor who discovers an unconventional way to view medicine; a medical staff unwilling to meet this doctor halfway; and a gooey, almost manipulative use of dying children to prove the doctor's point. Whereas *Patch Adams* was so bad it was unbearable, *Dragonfly* throws in a supernatural element that doesn't save the movie (too many logistical questions spoil the fun) but does make it more interesting. John Debney's score also helps the proceedings.

Quick and necessary plot synopsis: Kevin Costner plays a doctor whose pediatrician wife goes off to an unsafe region of Venezuela to help the locals. After she's killed in a bus accident (or was it an accident?), supernatural things start happening, the most disturbing of which is a reappear-

ished nun, the film frustrates the audience as Costner's character persistently barks up the wrong tree. And some of the supernatural moments are completely implausible. Debney also reverts back to standard action music mode, which is a bit obvious during the scary moments.

Still, as the final act of the movie winds down, Shadyac and Debney pull off a plausible surprise ending. The climactic sequence, the seven-minute cue "Emily's Message Revealed," builds on such an excruciating tension that the final moments before the revelation are almost unnecessarily orgasmic. But with the revelation comes a beautiful return of the love theme that's quite magical. —Cary Wong

Harrison's Flowers ★★★

CLIFF EIDELMAN

Varèse Sarabande 302 066 331 2

15 tracks - 36:30

French director Elie Chouraqui's first major American film picks up on a popular new genre: women going into war settings to find the man they love. Like *Proof of Life* and *Charlotte Gray*, *Harrison's Flowers* (such an unfortunate title) has Andie



ing symbol that looks like a dragonfly. This "phantom" haunts Costner and his wife's terminally ill patients.

While not a perfect score, this is something of a breakthrough for Debney. During the opening scenes, Debney introduces his love theme, first presented in an almost angelic way. There's also a flashback cue that presents a fully realized version of the theme—this is one of Debney's best tracks ever. It's at this point that both score and movie lose focus. With red herrings aplenty and an unnecessary subplot involving Linda Hunt as a ban-

McDowell going into the war-torn Balkans to rescue her photographer husband even though officials say it's hopeless. While many critics supported this movie, it quickly faded from the multiplexes. And while I would like to say that Eidelman's score will outlast the movie's box office, as his scores did with *Christopher Columbus* and *An American Rhapsody*, the music, while often beautiful, is not up to par.

Eidelman is probably the best-kept secret in composer-land. While most film score fans know his contribution to the *Star Trek* (continued on page 35)

Pocket CD Reviews

Who did it?

What's it about?

Should you buy it?

THE CLASSIC SCORE

The Classic Score ★★★ ½

WILLIAMS, HORNER, SHORE, ETC.
Sony Music TV
MOODCD73
Disc 1: 17 tracks - 74:35
Disc 2: 17 tracks - 62:01

Oh joy—a modern soundtrack compilation of original soundtrack themes! Essentially a “Best of Sony Soundtracks 1990–2002,” the full CD title proclaims this to be a collection of “34 contemporary film themes.” The inclusion of Handel’s *Sarabande in D Minor* from 1975’s *Barry Lyndon* somewhat stretches the “contemporary” classification but is understandable following its recent use as the soundtrack to the Levi’s Jeans ads.

Even if you already own most of the originals, this is an ideal opportunity to fill in some of the smaller gaps in your collection. For example, I’ve never felt the urge to buy Warbeck’s *Captain Corelli’s Mandolin*, but I’m glad to have the beautiful “Pelagia’s Theme” on this compilation. The only downside is the inclusion of cover versions of *The Fellowship of the Ring* and *Harry Potter*’s “Hedwig’s Theme.” While the performances by Craig Pruess and the Film Theme Orchestra (who?) are fine, why bother to include them if everything else is original? —Nick Joy



Pure Cinema Chillout ★★ ½

MORRICONE, NYMAN, ARMSTRONG
Virgin 7243 8 12637 2 3
VTDCD 454
Disc 1: 20 tracks - 74:42
Disc 2: 19 tracks - 76:07

The latest in Virgin’s *Chillout* series of compilations is a curious collection that cannot really be called “pure,” by virtue of its schizophrenic nature. Apart from original soundtrack pieces from *The Mission*, *Jean de Florette*, *Traffic*, *Amélie*, *Cinema Paradiso* and *The Killing Fields*, the remaining tracks are re-recordings (predominantly by the City of Prague Philharmonic) or classical pieces featured in movies but not unique to their respective soundtracks (Chopin in *Face/Off*, Beethoven in *The Man Who Wasn’t There*).

While I have nothing against the Czech orchestra under Nic Raine’s trusty baton (I’ve frequently commended their Barry scores), why not feature all cover versions, or all originals, or even all classical music? Perhaps the target market craves this eclecticism and has no issue over the source—but while they just about get away with Armstrong’s “Balcony Scene,” Raine’s take on Sakamoto’s “Merry Christmas, Mr. Lawrence” just sounds wrong. For the casual moviegoer with limited exposure to soundtracks, this might be an ideal way to “chillout.” Ironically, for the soundtrack aficionado, it is more likely to irritate. —N.J.

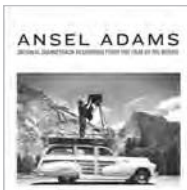


The Shape of Life ★★★★★

MICHAEL WHALEN
Alchemy ALCD 1020
29 tracks - 68:30

Michael Whalen creates a rhythmic soundscape for his score to the eight-hour PBS miniseries *The Shape of Life*. Challenged to bring excitement to the story of sea sponges and other invertebrates, Whalen put together a score reminiscent of William Goldstein’s *Oceanscape* but with much broader instrumentation. It’s like an IMAX score with a more contemporary feel. Thomas Newman (and Steve Reich)-style marimbas appear amidst the synth and guitars, along with interesting percussion effects, all of which help to keep the rock-and-roll beat from becoming too overwhelming.

Like most television scores these days, there’s more rhythm than melody, but at least Whalen keeps things varied and moving. The album’s sixth track, “The Survival Game,” is a good example. Beginning and ending with delicate marimba riffs, the cut opens up midway through, adding layers of percussion and piano, moving into rolling waves of synth, then delving into the more ominous and ambient tones of “In the Deep Water.” Fans of Stewart Copeland’s soundtrack work will feel right at home. —Neil Shurley



Ansel Adams ★★★★★

BRIAN KEANE
Green Linnet GLCD 3140
17 tracks - 57:40

Documentary director Ric Burns’ follow-up film to *New York: A Documentary Film* focuses on one of the most American of photographers, Ansel Adams, whose haunting photos reveal an industrially growing America at its most natural. Backed by the Sierra Club, the documentary, which played on PBS’s *American Masters* series, is buoyed by an inspired Americana score by Brian Keane, a veteran producer of many of Windham Hill’s most successful albums. And while much of the score retains a lot of that label’s new-age feel, it’s appropriate for this documentary.

Not since Philip Glass’ score to *The Thin Blue Line* has a documentary score been so worthy of a release. Instead of avoiding the cliché of the Americana of Aaron Copland, Keane embraces it with gorgeous melodies that should give this CD a life of its own. The themes are usually rendered twice, once as a piano solo (usually played when the focus is on Adams’ photos) and again as an orchestral piece (when Burns concentrates on the nature settings). Ansel Adams, also a self-taught pianist, makes a cameo on the CD with his performance of a Bach prelude. This is a soundtrack even your mother could love. —Cary Wong



The Graduate ★★★

VARIOUS
Columbia/Legacy CK 86468
15 tracks - 47:57

Two years ago, the theatrical version of *The Graduate* premiered in London’s West End. This spring, the lauded production moves to New York, with Kathleen Turner as Mrs. Robinson, the 1960s’ most famous seductress. To capitalize on (or promote) the Broadway run, Columbia has released a “soundtrack” of sorts, which features original recordings of period pop songs ranging from “Sunshine Superman” to “Moon River.”

In the liner notes, the show’s producers explain that many of these tunes show up during the play; others merely “inspired us whilst developing the production.” Most of the material is extremely familiar, a sampling of songs from iconic bands like The Beach Boys, The Mamas & The Papas, The Byrds and, of course, Simon & Garfunkel. Thick with sweet sounds, soaring voices and poetic lyrics, this collection will please fans of the flower power sound. Then again, the same people can save some money and turn on an oldies station. After all, many of the songs included here have been in heavy rotation for the last 35 years. —Stephen Armstrong

(continued from page 33)

canon, he has racked up a nice collection of smaller scores (like *One True Thing*), which keeps me on the lookout for his next great work. This one isn't it. Eidelman incorporates a lot of mood scoring, and while many of the individual cues play well on their own ("Real War" has a nice intensity), the music frequently recalls Barber's hackneyed *Adagio for Strings*, just without actually quoting it. And yet, Eidelman is too talented a composer for this to be just a throw-away score. There's a lot to admire here, especially when his piano motif makes a rare appearance.

—C.W.

We Are Not Machines ★★★

BRADLEY PARKER-SPARROW

Southport S-SSD-0093

24 tracks - 73:52

A musician-owned label from Chicago, Southport enters the film score market with music from a 2001 John Covert film, *Watch*. This is a black-and-white film dealing with men who broker women for sex and then tape the activity to use as blackmail and money. Music for low-budget films such as this demand a lot from their composers, and Parker-Sparrow relies on synthesizers, samplers and computer assistance to expand his palette, in addition to the vocals, occasional solo instruments and piano.

For this independent film release, Parker-Sparrow has evidently expanded his music into a socio-musical commentary featuring vocalist Joannie Pallato. It is unclear exactly what music was used for the film and what was developed as part of the album concept. The music from the opening track seems to maintain the essence of the score that is developed in other cues as well and basically sets up an extended series of variations. Parker-Sparrow's variation technique throughout the CD is to maintain his thematic idea while surrounding the sound space with a variety of ideas. He does have interesting things to say, but the CD is a bit overlong for the material.

The opening, "Watch," starts as a simple piano tinged with jazz and vocalizations that comes as close to simulating sex as you can

get without being obvious. There are moments of European techno that will be familiar to fans of films like *Lola rennt* or *The Princess and the Warrior*, or even some of Eric Serra's music. The experimentation with sound sampling going on here is somewhat unique in a film score (if these parts of the disc are used in the film). You can't fault the well-produced synthesizer backgrounds either. In places, such as "Watch Me," there's a kind of contemporary late-night coffee house style, or in beatnik poetic style as in "Little John." Ms. Pallato's rich voice adds to the fascination of these cues.

The overall effect of this CD is an avant-garde contemporary art piece that uses a variety of media to get Parker-Sparrow's message across. This makes for interesting listening that demands attention. It all works well as a concept album, but its eclecticism may put off some film score listeners.

—S.A.K.

For more information about acquiring this or other Southport CDs, write to southport@chicagosound.com or visit their website at www.chicagosound.com.

Michel Legrand Plays Michel Legrand ★★★ 1/2

MICHEL LEGRAND

Decca 289 468 512-2 • 14 tracks - 69:56

If the recent release of Michel Legrand's unused score for 1973's *The Man Who Loved Cat Dancing* whet your appetite for more from this veteran French composer, this Decca album may or may not sate your curiosity. Legrand has scored over 200 films in his career, but he's had only a few minor hits in America. Most of his scores are for French films; the most famous being the 1964 cult-musical classic, *The Umbrellas of Cherbourg*. In all, the most well-known of his scores are *Ice Station Zebra*, *The Summer of '42* (his Oscar winner), *Atlantic City*, *Yentl* and, of course, *The Thomas Crown Affair*. Although Legrand has scored fewer and fewer high-profile films in the last decade, he did provide nice music for the big-screen treatment of *Madeline* in 1998.

The other thing about Legrand is that he's known more for the hit songs from most of his scores than he is for the actual underscore. That's why it was disappointing

that his first major career retrospective CD focuses mostly on these songs. The songs, or course, are first rate, from the wistful Oscar-winning "The Windmills of Your Mind" (from *Thomas Crown*) to the melancholy "What Are You Doing the Rest of Your Life?" Another head-scratcher is why all the pieces needed to be piano solos (visions of Ferrante and Teicher-style elevator music kept popping into my head). As questionable as that may be, it's also probably what makes this CD important—as the album title indicates, Legrand himself is the piano soloist.

The 70-year-old composer starts the CD with a virtuoso rendition of "I Will Wait for You" from *Cherbourg*. The second *Cherbourg* song, "Watch What Happens," sounds more like an improvisation

than an actual song. Things settle down thereafter, but the two standout tracks are the score cues from *The Thomas Crown Affair* and *Brian's Song*. By the time you get to the halfway point of the disc, however, you may wish Legrand had varied the format just a little bit; using additional instruments or a vocalist would have helped distinguish the lesser-known songs from each other.

A medley of three songs from *Yentl* ends the CD on a powerful note with the gorgeous anthem "A Piece of Sky" as its finale—again, I would have liked to hear some of Legrand's unreleased score to the Streisand opus rather than the popular songs. I suppose I'm just arguing over the concept of this album. It succeeds as what it is; I (continued on page 43)

Musical Interlude

Silk Stockings (1957) ★★★

COLE PORTER

Rhino R2 74368

30 tracks - 79:02

Broadway music and Cole Porter fans will rejoice at this

first-ever release of music from *Silk Stockings*, one of the last great M-G-M musicals and Porter's final Broadway show. For the first time, Rhino has put together a complete stereo release of this score featuring 16 tracks that have never been heard before. In addition to the great tunes, *Silk Stockings* boasts many tracks lusciously orchestrated by Conrad Salinger, and featuring a young André Previn conducting the M-G-M Studio Orchestra.

Rhino has included several extended versions for "Fated to Be Mated" and "Josephine," as well as alternate orchestrations for "Too Bad" and "It's a Chemical Reaction, That's All." There is also an unused demo of the latter (featuring Cyd Charisse and Previn on the piano) along with an outtake of the classic Porter tune, "In the Still of the Night." The beautiful rendition of "Easy to Love" will melt your heart.



There's nothing quite like Fred Astaire's version of "All of You" or "The Ritz Roll and Rock" (Porter's take on '50s rock and roll music and the last song he wrote for Astaire). Cole Porter not only was a great melodist but had an

amazing wit that made his song lyrics remarkable—and no doubt drove censors crazy. Certain lyrics were "cleaned up" for the film, but the humor shines through.

This album's sound is nothing short of revelatory and takes the aptly named "Stereophonic Sound" far beyond the marketing gimmick it was meant to be. The CD booklet is also exemplary, filled with plenty of photos and information about the film, its production and the music, in addition to a brief history of the various versions of the score that had previously appeared. George Feltenstein, who also produced the release, writes in an engaging style that reveals his love for this music. At nearly 80 minutes, the recording is surely a dream come true for many fans of this film. In a day when many films are filled with angst, do yourself a favor and pick up this silken sugary confection.

—S.A.K.

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NEW RELEASE:

□ Vol. 5, No. 10

I Spy

EARLE HAGEN

TV Produced: 1965-67

Network: NBC

Genre: Secret Agent

Silver Age Classics

CD released: July 2002

Stereo/Mono • 77:57

Five episode scores for

groundbreaking series

starring Robert Culp and Bill Cosby: "So Long, Patrick Henry,"

"The Time of the Knife" "Turkish Delight," "The Warlord" and

"Mainly on the Plains." First three plus theme in stereo; original

TV tracks, not LP recordings. **\$19.95**



□ Vol. 5, No. 6

The Traveling Executioner

JERRY GOLDSMITH

Film released: 1970

Studio: M-G-M

Genre: Black Comedy

Silver Age Classics

CD released: May 2002

Stereo • 39:39



The main theme is a charming blend of Americana, Dixieland and circus sound, but the score enthusiastically touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note written in excellent stereo. **\$19.95**

□ Vol. 5, No. 2

Logan's Run

JERRY GOLDSMITH

Film released: 1976

Studio: M-G-M

Genre: Sci-Fi

Silver Age Classics

CD released: Feb. 2002

Stereo • 74:18



This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**

NEW RELEASE:

□ Vol. 5, No. 9

The Prodigal

BRONISLAU KAPER

Film released: 1955

Studio: M-G-M

Genre: Biblical Epic

Golden Age Classics

CD released: July 2002

Stereo • 75:11



Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**

□ Vol. 5, No. 5

36 Hours

DIMITRI TIOMKIN

Film released: 1964

Studio: M-G-M

Genre: WWII/Spy Thriller

Golden Age Classics

CD released: May 2002

Stereo • 66:41



A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**

□ Vol. 5, No. 1

Lust for Life

MIKLÓS RÓZSA

Film released: 1956

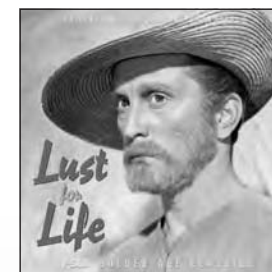
Studio: M-G-M

Genre: Biography

Golden Age Classics

CD released: Feb. 2002

Stereo • 61:51



Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A personal favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**

□ Vol. 5, No. 8

Point Blank/The Outfit

JOHNNY MANDEL/

JERRY FIELDING

Film released: 1967, 1973

Studio: M-G-M

Genre: Film Noir

Silver Age Classics

CD released: June 2002

Stereo • 77:54



Two films based on the character of Parker from D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**

□ Vol. 5, No. 4

The Man Who Loved Cat Dancing

JOHN WILLIAMS

MICHEL LEGRAND

Film released: 1973

Studio: M-G-M

Genre: Western

Silver Age Classics

CD released: Mar. 2002

Stereo • 65:37



A lost gem from Williams' pre-blockbuster/post-comedy career, during which he provided masterly, melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**

□ VOLUME 4, No. 20

Farewell, My Lovely/Monkey Shines

DAVID SHIRE

Film released: 1975/88

Studio: M-G-M

Genre: Film Noir/

Suspense

Silver Age Classics

CD released: Jan. 2002

Stereo • 73:48



Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**

□ Vol. 5, No. 7

On the Beach/The Secret of Santa Vittoria

ERNEST GOLD

Film released: 1959, 1969

Studio: United Artists

Genre: Drama, Comedy

Golden Age Classics

CD released: June 2002

Stereo • 70:59

Two scores from the films

of director Stanley

Kramer finally get released on CD. *Beach* is a gorgeous sym-

phonic score ingeniously interpolating "Waltzing Matilda";

Secret is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 3

Joy in the Morning

BERNARD HERRMANN

Film released: 1965

Studio: M-G-M

Genre: Romance

Golden Age Classics

CD released: Mar. 2002

Stereo • 46:33



Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**

□ Vol. 4, No. 19

Demetrius and the Gladiators

FRANZ WAXMAN

Film released: 1954

Studio: 20th Century Fox

Genre: Biblical Epic

Golden Age Classics

CD released: Jan. 2002

Stereo • 61:51

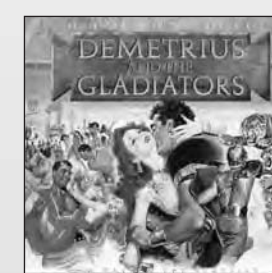
Spectacular Waxman

score for Biblical epic

emphasizes romance, action and religion, interpolating themes

from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and

remixed cue from *The Egyptian* (5:04). **\$19.95**



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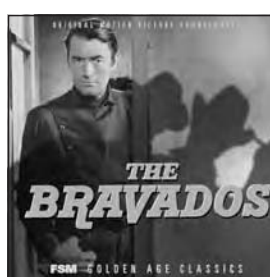
□ Vol. 4, No. 18
**John Goldfarb,
 Please Come Home!**
 JOHNNY WILLIAMS
 Film released: 1965
 Studio: 20th Century Fox
 Genre: Comedy
 Silver Age Classics
 CD released: Dec. 2001
 Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 4, No. 13
The Bravados
 ALFRED NEWMAN &
 HUGO FRIEDHOFFER
 Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (some bonus tracks
 in mono) • 69:34

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). **\$19.95**

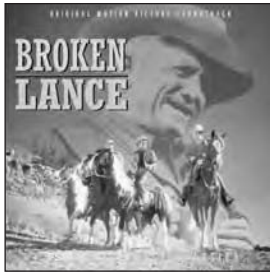


□ Vol. 4, No. 8
**Room 222/
 Ace Eli and Rodger of
 the Skies**
 JERRY GOLDSMITH
 Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/
 Americana (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (Room 222)/Stereo &
 Mono (Ace Eli) • 71:37
 Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**

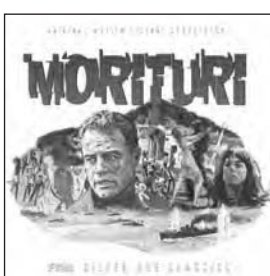


□ Vol. 4, No. 17
Broken Lance
 LEIGH HARLINE
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Dec. 2001
 Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**

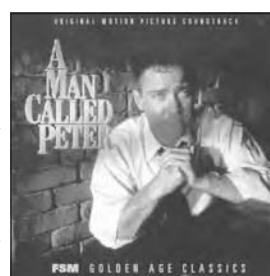


□ Vol. 4, No. 12
**Moriturus/
 Raid on Entebbe**
 JERRY GOLDSMITH/
 DAVID SHIRE
 Films released: 1965/77
 Studio: 20th Century Fox
 Genre: WWII/Espionage
 (feature)/Docudrama (TV)
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (Moriturus)/
 Mono (Entebbe) • 57:50
Moriturus (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. **\$19.95**



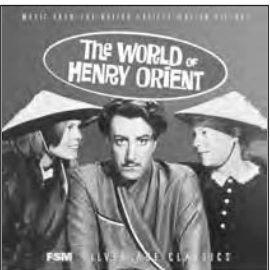
□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/ Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 16
**The World of
 Henry Orient**
 ELMER BERNSTEIN
 Piano Concerto
 by Kenneth Lauber
 Film released: 1964
 Studio: United Artists
 Genre: Comedy/Drama
 Silver Age Classics
 CD released: Nov. 2001
 Stereo • 40:32

Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
 ALFRED NEWMAN
 Song by Newman & Sammy
 Cahn, Perf. by Johnny Mathis
 Film released: 1959
 Studio: 20th Century Fox
 Genre: Drama/Romance
 Golden Age Classics
 CD released: Aug. 2001
 Stereo • 71:14
 Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. **\$19.95**

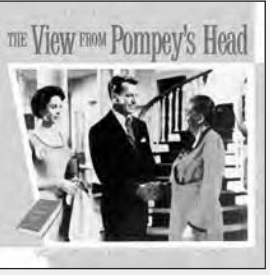


□ Vol. 4, No. 6
**The French
 Connection/
 French Connection II**
 DON ELLIS
 Films released: 1971/75
 Studio: 20th Century Fox
 Genre: Cop Thriller
 Silver Age Classics
 CD released: May 2001
 Stereo & Mono (I)/Stereo
 (II) • 75:01
 Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. **\$19.95**

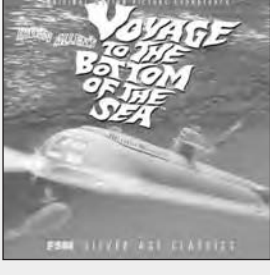


□ Vol. 4, No. 15
**The View From
 Pompey's Head/
 Blue Denim**
 ELMER BERNSTEIN/
 BERNARD HERRMANN
 Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Nov. 2001
 Stereo • 75:15

This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). **\$19.95**



□ Vol. 4, No. 10
**Voyage to the Bottom
 of the Sea**
 PAUL SAWTELL
 & BERT SHEFFER
 Song by Russell Faith, Perf.
 by Frankie Avalon
 Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Irwin Allen
 Silver Age Classics
 CD released: July 2001
 Stereo • 55:55
 Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



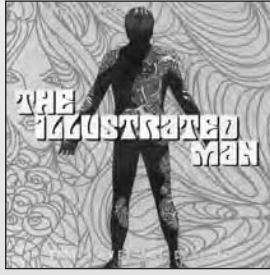
□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Epic
 Golden Age Classics
 CD released: May 2001
 Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
 JERRY GOLDSMITH
 Film released: 1969
 Studio: Warner Bros.
 Genre: Sci-fi/Anthology
 Silver Age Classics
 CD released: Sept. 2001
 Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 9
**Between Heaven and
 Hell/ Soldier of
 Fortune**
 HUGO FRIEDHOFFER
 Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00

A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: April 2001
 Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3

The Towering Inferno
JOHN WILLIAMS

Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 3, No. 7

Batman
NELSON RIDDLE

Theme by NEAL HEFTI
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000 • Mono • 65:23
Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. **\$19.95**

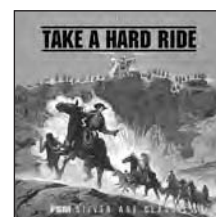


□ Vol. 3, No. 1

Take a Hard Ride
JERRY GOLDSMITH

Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ Vol. 4, No. 2

How to Marry a Millionaire
ALFRED NEWMAN &
CYRIL MOCKRIDGE

Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03

Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 3, No. 6

The Undefeated/ Hombre
HUGO MONTENEGRO/
DAVID ROSE

Film released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000 • Stereo • 72:33
Western doubleheader: *The Undefeated* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



VOLUME 2, No. 9
**The Flim-Flam Man/
A Girl Named Sooner**

JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20
A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 4, No. 1

Conquest of.../Battle for the Planet of the Apes

TOM SCOTT/LEONARD
ROSENMAN/LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001

Stereo & Mono (Conquest)/ Stereo (Battle) • 74:44
Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ Vol. 3, No. 5

A Guide for the Married Man
JOHNNY WILLIAMS

Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10
Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 2, No. 8

Rio Conchos
JERRY GOLDSMITH

Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28
Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



VOLUME 3, No. 10
Beneath the 12-Mile Reef

BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06

Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 4

Tora! Tora! Tora!
JERRY GOLDSMITH

Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45
Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 2, No. 7

**All About Eve/
Leave Her to Heaven**

ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (two tracks in stereo) • 44:19
Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 3, No. 9

**The Stripper/
Nick Quarry**

JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama (feature)/Action (TV)
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
• Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 3

Beneath the Planet of the Apes

LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37
Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 2, No. 6

The Comancheros

ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44
Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 3, No. 8

From the Terrace

ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Silver Age Classics
CD released: Dec. 2000
Stereo • 71:27



□ Vol. 3, No. 2

The Omega Man

RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39
Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 2, No. 5

Prince of Foxes

ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39
Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**

□ Vol. 2, No. 4

Monte Walsh
JOHN BARRY

Film released: 1970

Studio: CBS

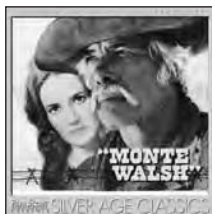
Genre: Western

Silver Age Classics

CD released: June 1999

Mono (1 bonus track in stereo) 61:51

Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



□ Vol. 2, No. 1

100 Rifles

JERRY GOLDSMITH

Film released: 1969

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Mar. 1999

Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ Vol. 1, No. 2

The Paper Chase/The Poseidon Adventure

JOHN WILLIAMS

Film released: 1973/72

Studio: 20th Century Fox

Genre: Drama/Disaster

Silver Age Classics

CD released: July 1998

Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



Vol. 2, No. 3

Prince Valiant

FRANZ WAXMAN

Film released: 1954

Studio: 20th Century Fox

Genre: Historical Adventure

Golden Age Classics

CD released: May 1999

Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ VOLUME 1, No. 4

The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire

GERALD FRIED

Films released: 1958/58/62/57

Studio: UA/20th Century Fox

Genre: Horror

Silver Age Classics

CD released: Jan. 1999 • Mono

Disc One: 61:06 Disc Two: 73:20

Composer of *Star Trek*'s "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 1

Stagecoach/The Loner

JERRY GOLDSMITH

Film released: 1966/1965

Studio: 20th Century Fox

Genre: Western (film/TV)

Silver Age Classics

CD released: May 1998

Stereo (Stagecoach)/

Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ Vol. 2, No. 2

Patton/The Flight of the Phoenix

JERRY GOLDSMITH/

FRANK DE VOL

Film released: 1970/65

Studio: 20th Century Fox

Genre: WWII/Adventure

Silver Age Classics

CD released: April 199 • Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. **\$19.95**



□ Vol. 1, No. 3

Fantastic Voyage

LEONARD ROSENMAN

Film released: 1966

Studio: 20th Century Fox

Genre: Sci-fi

Silver Age Classics

CD released: Sept. 1998

Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. **\$19.95**



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WARNER HOME VIDEO

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.

The Wild Bunch

Fully restored, limited availability!

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Seventies slugfest—expanded!

Bruce Lee's most famous film cemented his superstar status. Lalo Schifrin scored this 1973 hit with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. The ultimate combination of symphonic fury with crazy '70s solos, remixed and remastered with the complete score (57:14) **\$19.95**



The Exorcist

The seminal horror soundtrack!

This 1973 thriller of demonic possession is perhaps the scariest film of all time, enhanced by frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! **\$19.95**



MUSIC FROM RETROGRADE

Before FSM's limited-edition Classic series, there were a few commercial releases...

The Taking of Pelham 1-2-3

Ride this killer '70s groove!

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 thriller in the midst of his most creative period. Features "Romance for Guitar and Orchestra"; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal and instrumental) and vintage underscore. **\$16.95**



Mad Monster Party

30th anniversary edition

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Includes a 16-page color booklet with dozens of rare and unpublished photographs and concept drawings. A wacky, fun, blast from the past! **\$16.95**



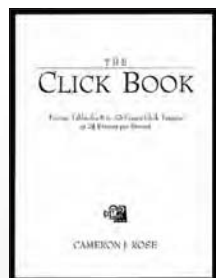
BOOKS FOR COMPOSERS



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*



The Click Book

Comprehensive timing tables for synchronizing music to film

By Cameron Rose

Composer provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. *430 pp. \$149.95*

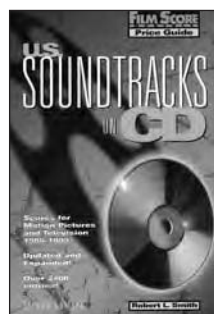
2002 Film/TV Music Guide

From the Music Business Registry Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies,



recording studios, performing rights societies, and music libraries—names, addresses and numbers. *\$94.95*

BOOKS FOR MUSIC LOVERS



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95*



Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman,

Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas. *Published by Silman-James Press, 432 pp., softcover. \$19.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. Originally sold for \$29.95—it's now out-of-print, but we have a limited number of copies for our faithful readers. *Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95*

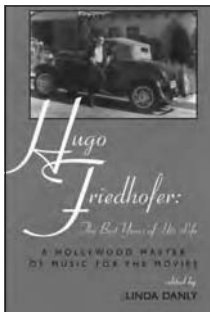
A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer,



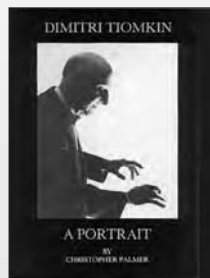
covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. *Published by University of California Press, 416 pp., hardcover. \$39.95*



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the '70s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., hardcover. \$39.95*



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the

Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates. *\$24.95*



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. *Billboard Books, 244 pp., softcover. \$18.95*



Film Music and Everything Else: Music, Creativity and Culture as Seen by a Hollywood Composer

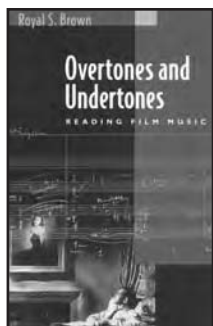
by Charles Bernstein

A collection of essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*

Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by the longtime film music columnist is the first serious theoretical study of music in film and explores the relationships between



film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. *U.C. Press*. 396 pp., softcover. **\$24.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen
Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman and Tommy Dorsey; as an arranger and composer under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including the acclaimed series *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," later used as the theme for *Mike Hammer*, and authored two technical books on film composing. This is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. Published by Xlibris Corporation. 336 pages, hardcover. **\$34.95**

The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the com-



posers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**

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Asterisk (*) indicates photocopies.

- * **#30/31, Mar. '93** 64 pp. Maurice Jarre, Poledouris, Chattaway, J. Scott Young, Mike Lang; the secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.
- #32, Apr. '93** 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- * **#33, May '93** 12 pp. Book reviews, classical/film connection.
- * **#34, Jun. '93** 16 pp. Jerry Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*, recycled Herrmann; spotlights on C. Young, *Pinochio*, Bruce Lee film scores.
- * **#35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * **#36/37, Nov. '93** 40 pp. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of E. Bernstein.
- * **#38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft/Redman Pt. 2.
- * **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas*; *Bride of Frankenstein*.
- * **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
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- * **#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.
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- * **#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: advice for aspiring composers; classical music; CAM CDs; Cinerama LPs; best-selling CDs.
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- #53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
- * **#55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), J. Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
- * **#57, May '95** Goldsmith in concert, Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.
- * **#58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.
- * **#59/60, Aug. '95** 48 pp. Sex Sells (LP cover photos), Jarre interviewed, History of Soundtrack Collecting Pt. 2, Rózsa Remembered, film music in concert debate.
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- * **#65/66/67 Mar. '96** 48 pp. T. Newman; Takemitsu; *Robotech*; *Star Trek*; 10 Influential composers; Glass, Heitor Villa-Lobos, songs in film, best of '95, film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

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- * **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2



* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's review columns.

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* **Vol. 2, No. 5, Jul. '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: Crash, Lost World.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

* **Vol. 2, No. 7, Sept. '97** Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film

Music as Fine Art, Recordman.

* **Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*,

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***Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

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***Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) analysis (Eyes Wide Shut), review (Kubrick compilation); Poledouris (For Love of the Game); Goldsmith Buyer's Guide Pt. 5: Late '60s; concert advice for Goldsmith.

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Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: annual review roundup: animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more.

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Vol. 5, No. 3, Mar. '00 Build the ultimate Phantom Menace CD at home; Readers picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Herrmann: 10 Essential Scores of the '50s and CD checklist. *Journey to the Center of the Earth* retrospective; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt. 1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; An *FSM* Timeline; *The Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review;

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Back to the Future retrospective.

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Vol. 6, No. 9, Oct./Nov. '01 Howard Shore (*Lord of the Rings*); Ronald Stein: Invasion of the Score Man; Trevor Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comic debut.

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Vol. 7, No. 3, Mar./Apr. '02 John Debnay (*The Scorpion King*); Hook retrospective (Williams); Dialect of Desire: Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*; Oscar winners).

Vol. 7, No. 4, May/Jun. '02 Elfman (*Spider-Man*); *Attack of the Clones* (cue-by-cue analysis); Mark Mothersbaugh (*Welcome to Collingwood*); *Legend* resurrected on DVD; Retrograde (ASCAP winners).

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wish it were something else. While this CD might not make non-Legrand fans into fans, it is full of accomplished and emphatically performed music. Now we just need an orchestral compilation on the order of the recent Georges Delerue set so that film score fans can become more aware of Legrand's rich legacy. —C.W.

Diva—20th Anniversary Edition (1982) ★★★★★

VLADIMIR COSMA

DRG 9523 • 19 tracks

Vladimir Cosma may be unfamiliar to most film music fans, but he's a big name in Europe, where he has over 160 film scores to his credit. He started out as an arranger for Michel Legrand in the 1960s and soon built up a considerable oeuvre of his own. He's been nominated for five César awards (the French equivalent of an Oscar), winning for his score to *Diva* (1981), just issued in a special 20th anniversary edition. So far, he has not scored a film that has had wide enough appeal for Oscar recognition. However, a quick survey will reveal that fans of French cinema will have seen many movies Cosma has scored.

Cosma's most "famous" contribution to date was for the aforementioned 1981 film, *Diva*. DRG recently released its score in a newly remastered and expanded edition for the film's 20th anniversary, with about 12 minutes of previously unreleased score material and several minutes of unreleased classical music used in the film. The composer's piano solo on "Sentimental Walk" will likely be familiar even to those who may not have seen *Diva*. It's like a jazzy Satie "Gymnopédies" with echo effects. "Dead End" is a piece of stylized '80s rock suggesting a more tense, urban scene. "Gorodish" has a dreamy, Asian-sounding theme and strange effects that create a kind of flutter quality to the sound. There are interesting percussion effects and accompaniments in cues like "Zen and the Art of Buttering Bread" that pick up the Asian qualities of the preceding cue. These provide a striking contrast to the classical

pieces that immediately follow. A more extended version of "Sentimental Walk" creates a kind of touchpoint that looks backward to previous scenes as well as ahead.

The original score material tends toward a more experimental quality that mixes ethnic instruments in unusual combinations, a good example being "Ground Swell." Textures are layered in a style we used to refer to as "new age" and "space" music. This is much of what makes "Metro Police" an interesting listen. The original piano solo piece is the chief melodic cue, while the rest are more avant-garde. The exception is the folkish "A Dog for Mr. Michel" and "I Don't Like Elevators," which feature a prominent accordion. There's no doubt that this eclectic quality helped garner the score its César.

Wilhelmina Wiggins Fernandez performs the aria from Catalani's "La Wally" which plays an important role in the film. She sings a brief excerpt of the Gounod "Ave Maria" as well. Cosma also arranged a cello and piano version of the Catalani aria. The disc begins and ends with the same aria and performance, which makes little sense other than that it is listed as "End Titles" at the conclusion of the disc.

The accompanying booklet includes a discussion of the film, brief interviews with the composer and director, photo stills and a Cosma filmography through 2000. Sound is excellently reproduced as well. In all, this isn't necessarily an "easy" listen, but a remarkably original one nonetheless. —S.A.K.

Three Films by Francis Veber:

The Closet/The Dinner Game/

*The Jaguar** ★★★★★ 1/2

VLADIMIR COSMA

DRG 9522

19 tracks - 52:28 (*The Closet*, 5 cues - 11:09; *The Dinner Game*, 6 cues - 15:33; *The Jaguar*, 8 cues - 25:44)

*Performed by London Symphony Orchestra

The most recent film represented in this new Vladimir Cosma compilation album is *The Closet* (2000), which stars Daniel Auteuil and Gerard Depardieu. Auteuil's character is about to lose his job, and his friend concocts a scheme that is sure to keep this

from happening: pose as a gay man and threaten the company with a sexual discrimination lawsuit if he is dismissed. It appeared briefly in the States last spring. The title cue, "The Closet," is subtitled "Chaplinesque," and it is indeed a stylized comedy theme that is a close cousin to Rota's style in films like *Amarcord*. "The Sadness of Pignon" features a beautiful clarinet and flute melody that is quite touching. "Santini and the Lady" is similar to a Mancini cue from "The Pink Panther" films. The final cue presented here, "Miss Bertrand," continues to display Cosma's melodic invention.

The Dinner Game is a comedy of manners and social graces. At its heart, it is a satire pitting the social elite against the intellectually inferior, and in typical French style, the roles reverse as the film progresses. It's a fun picture, but Cosma's main title points out the more poignant aspects of what will follow. The music is again fairly Italianate in style, with a folk-jazz guitar part of the Django Reinhardt variety a key component. Having seen this film, I can say that the music serves it well. Cosma's gift to play comedy as human drama is on full display here. It makes sense that he'd team up with director Veber, a craftsman who usually approaches comedies this same way. Heard apart from the film, the individual cues are still enjoyable. Most humorous is the "Jaws-like" underscore for "Cheval, the Tax Collector," with its fluttering tremolo strings and rhythmic pulses.

If you need confirmation of Cosma's gifts, go no further than the remarkably gorgeous title cue for the 1996 adventure film, *The Jaguar*. At times recalling John Barry, it represents much of what is best in dramatic film music—a wonderful arching theme that is both beautifully orchestrated and richly harmonized. How often do you hear a main title and immediately hit the "replay" button? I suspect that many of you will do just

that with *The Jaguar*. The following seven cues, one of which is a song featuring Catia Constantin Carvalho, continue to impress that *The Jaguar* is among the best of the "unknown" scores of the '90s. The selections are a mix between orchestral adventure cues and stylized South American pieces (like the delicious "The Space at Matupa"). The score receives a perfect performance by the London Symphony Orchestra.

If you are unsure where to start in exploring Cosma's music, this disc of scores for Veber films makes an admirable beginning.

—S.A.K.



Seeds of Darkness ★★★★★ 1/2

JASON GRAVES

Lydian Records • 15 tracks - 49:00

Writing music for a *Star Wars* fan film is a bit of a double-edged sword for any talented composer. Sure, it's an opportunity to delve unabashedly into the grand tradition of sweeping orchestral themes and orchestrations bequeathed upon him by the master, John Williams. But the irony is that if you do your job right, the music comes out sounding a lot like, well, John Williams; so much so that the composer's voice can get lost in the process. Such is the case with Jason Graves' *Seeds of Darkness*.

Graves is a USC grad and North Carolina-based composer who takes on a low-budget fan-film assignment and nails it. With an all-synth orchestra, no less. The orchestrations, brass phrases, woodwind runs, chord changes and harmonies scream "Williams," so from a *Star Wars* fan standpoint, this should make for an entertaining listen.

And on the technology side, what Graves is able to pull off with an all-synth orchestra is mind-

(continued on page 48)

Summer Thrills

DVDs worth staying indoors for!

by **Andy Dursin**



FUN AND GAMES: The *HARRY POTTER* DVD features extra scenes "hidden" within annoying puzzles.

Now that summer is here, and *Legend* has been officially released, the Laserphile is now free to turn his attention toward the next wave of hot DVDs. In the next few weeks we'll be seeing plenty of discs to tax your wallet: everything from the four-disc director's cut of *Pearl Harbor* to

the long-awaited special edition DVD of *Top Secret!*, easily one of my favorite comedies of the '80s. In early August, Warner will dust off a handful of genre favorites, many with a plethora of special features: *Gremlins*, *Wolfen*, *Time After Time*, *Clash of the Titans* and even *V: The Final Battle*. Paramount has a special edition of *Star Trek II: The Wrath of Khan* also lined up, complete with restored footage and an entire bonus disc of supplements.

In short, there's going to be plenty to cover in the near future, so here's a round-up of some of the more noteworthy spring titles released recently on DVD:

1776 (Columbia TriStar, \$27.95)

In the early '90s, Pioneer released a limited edition laserdisc of *1776*, Peter H. Hunt's filming of the award-winning Sherman Edwards-Peter Stone musical that producer Jack L. Warner brought to the screen with rousing success in 1972. The movie is not only

a Hollywood rarity—a Tony-winner brilliantly adapted to the movies, successfully intact from its stage version—but also a unique viewing experience all its own. *1776* succeeds both as entertainment and as a history lesson about the fight for Independence, with powerful performances, memorable songs, and incisive dialogue combining to create a film that is great both musically *and* dramatically (some 40 minutes go by at one point *without* a song!).

Despite the film's critical kudos, however, and unbeknownst to most viewers, Warner had cut the film from three hours down to 140 minutes for its theatrical release. That version was the only one available to the public until Pioneer and producer Joe Caporiccio searched tooth-and-nail for the film's fabled

lost scenes (including an entire musical number, "Cool Considerate Men") for that legendary 1992 laserdisc pressing. They ultimately found them—some in better shape than others—and the uncut 180-minute version included on the LD remains one of the prized possessions of laserphiles lucky enough to own a copy.

Columbia's long-awaited and generally satisfying DVD is freshly mastered from a healthier negative (the restored scenes are no longer derived from a workprint), but it's an otherwise disappointing release for a number of reasons.

First, director Hunt—who also helmed the original stage version—opted to re-edit the movie in a new "Director's Cut" that drops nearly 15 minutes from the uncut 180-minute LD version. Gone are the Overture and Intermission from the three-hour cut, as well as the longer versions of the songs "Piddle, Twiddle" and "The Lees of Old Virginia." In one crucial moment near the end, Hunt has even substituted a close-up of John Adams contemplating the ongoing call for Independence with a static long shot of the individual members of Congress casting their vote. While Hunt certainly has the authority to make whatever version of the film he prefers available on DVD, these alterations are mostly regrettable, and, at the very least, it's a shame that these deleted/alternate scenes aren't on the DVD at all—not even in an excised scenes supplement.

While the re-cutting of the film will disappoint some fans, just as frustrating is the DVD's uneven Dolby Digital 5.1 remix, which varies wildly in terms of its effectiveness. Aside from a more prominent use of bass, the 5.1 mix simply pales in comparison to the laser's excellent, glossier stereophonic soundtrack, sounding more antiquated in the process.

Visually, the new transfer benefits from having gone back to the original negative, but it's so dark that one can hardly see the benefits of its remastering. The color spectrum is also more limited in this print. On the plus side, the heightened resolution of DVD does make the image stronger on wide-screen televisions, where its advantages will be most apparent.

For extras, Columbia has included a handful of screen tests and a new commentary track from Hunt and screenwriter Peter Stone that is interesting, though again, I found the discussion between Hunt and Caporiccio from the LD more well-rounded (I still believe it's the most educational and enlightening commentary I've ever heard).

For viewers who have never watched *1776*, Columbia's DVD is certainly a worthy release and a competent presentation of the film.

**1776
is a rarity
in that
it succeeds
as both
history
lesson
and
musical
entertainment.**

Unfortunately, it is not the definitive or most technically accomplished version available—for that, you'll have to track down the Pioneer LD, which covered this terrain more successfully over a decade ago.

Harry Potter and the Sorcerer's Stone

(Warner, \$27.95)

I know I'm probably the only one, but for me, Chris Columbus' elegant adaptation of J.K. Rowling's first Harry Potter novel managed to outshine Peter Jackson's safe, sanitary *Lord of the Rings* as a stand-alone movie. John Williams' rich score and the wide-screen visuals make this one of the outstanding children's film fantasies, and certainly one of the most satisfying blockbusters, to come down the pike in a long while.

Although adults enjoyed the film as much as kids, they may not feel the same about Warner's special edition DVD. While the 2.35 transfer is tremendous (a cropped full-frame version is also available) and the special features are a good deal of fun, the problem is finding them—the goodies are accessible only by playing through interactive menus aimed specifically at kids, who may be the only ones with the patience needed to get through them. When you finally get there (plan on spending many minutes doing so), you'll be rewarded with extras like nearly 20 minutes worth of surprisingly good deleted scenes, trailers, and additional features for your PC. Turn the disc off, though, and you'll have to do it all over again—arrghhhh!

Buy the disc for the movie, but plan on having some younger Potter fans around to help you gain access to the special features.

Memento: Limited Edition

(Columbia, \$27.95)

If *Harry Potter's* tricky menus prove difficult for some to navigate, the interactive menus in the 2-DVD special edition of Christopher Nolan's cult hit turn out to be positively—well—puzzling. If you *can* make it through the myriad of screens standing in your way of special feature goodness, you'll find a chronological edit of the film and multiple audio commentaries (!) by Nolan for the finale, along with production stills, trailers, the script, featurettes and more.

The superb transfer and sound are more or less identical to the earlier DVD. It's just another case where less might have been more in terms of presentation: While the new extras will certainly prove worthwhile for fans, having to find them by solving interactive riddles may prove to be a time-consuming frustration for everyone else.

The Last Waltz (MGM, \$25)

Deluxe 25th Anniversary package of the quintessential cinematic concert film receives a sparkling new transfer, remastered

Composer's Corner

DVDs of special interest to soundtrack fans

Starship Troopers

(Columbia, \$27.95)

Readers should rejoice over the inclusion of Basil Poledouris' isolated score (in five-channel Dolby Digital) with composer commentary on this double-disc special edition of Paul Verhoeven's gung-ho, guilty-pleasure 1997 epic.

Thankfully, while some of Poledouris' comments begin at the tail end of a few cues, the music otherwise plays out as intended with no interruption—a godsend for those seeking unreleased material left off the abbreviated soundtrack album. When the music isn't playing, Basil's comments are enlightening on both his creative process and working with Verhoeven, which doesn't seem to be all that easy, judging from some of the anecdotes he shares here. Other extras include the reprise of the older DVD's extras, recent F/X featurettes and a brand new documentary, which Poledouris appears in as well.

For *Starship Troopers* fans, admit your affection for the film—and pick up the new DVD for Poledouris' isolated score if nothing else.

A Beautiful Mind (Universal, \$29.98)

A discussion of James Horner's score is one of the many supplements in this superb double-disc "Award's Edition" of Ron Howard's Oscar-winner. Howard and producer Brian Grazer laud Horner for simplifying the musical vocabulary for them during their many collaborations over the years, calling him a "wonderful storyteller" and a filmmaker in his own regard.

Horner himself is interviewed during recording session footage, discussing his compositional techniques and his utilization of Charlotte Church's vocals as an "instrument" in the score. Church also appears, and the two discuss how her vocals were recorded live, and not typically laid on top of the orchestra following the initial sessions.

The DVD is loaded with other special features, including the requisite commentary and deleted scenes, plus better-than-average "making of" material and other extras from 2001's reigning Best Picture winner.

Monster's Ball (Lion's Gate, \$24.95)

Halle Berry copped an Oscar for her performance in this low-key, beautifully acted Southern drama, which is out on DVD with a full slate of special features, including

audio commentary by director Marc Foster and deleted scenes.

Most interesting for film music aficionados is an excellent 10-minute featurette on the scoring of the film, featuring footage of composers Asche and Spencer (Chris Beaty, Thad Spencer, and Richard Werbowenko) at work on the film. Their understated, acoustic score is a perfect accompaniment to the film, and the featurette allows all three an opportunity to illustrate their craft and engage in a discussion of the "musical wallpaper" approach that was perfectly suited for this film.

Frank Herbert's Dune: Special Edition

(Artisan, \$26.98)

Artisan has been righting several past DVD wrongs in 2002, having recently remastered *Total Recall*, *Basic Instinct*, and the

Rambo Trilogy with superior new transfers and soundtracks. Their latest endeavor is a lavish, three-disc "Director's Cut" of the successful 2000 TV mini-series of *Frank Herbert's Dune*.

An additional 30 minutes have been added to the show itself (footage that was cut for its U.S. broadcast), while the transfer is now 16:9 enhanced, and there's a stronger DTS track included on the audio end.

Speaking of which, composer Graeme Revell talks about his score in an interesting segment on the film's soundtrack. Revell discusses his use of "ethnic" music, electronics and orchestra, plus the creation of the various motifs integrated in the score. It's a nice bonus on a superior presentation of *Dune*, which fans may

carp should have been released this way the first time around.

The Saragossa Manuscript (Image, \$24.95)

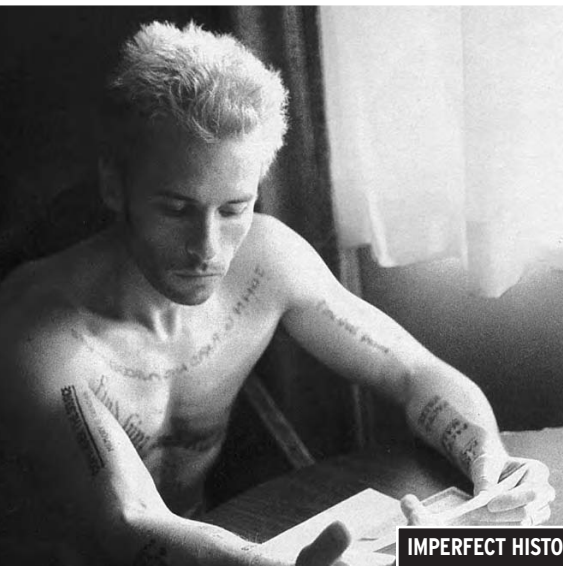
It takes a lot of patience to make it through all three hours of Wojciech Has' 1965 epic, a Polish film version of an early-19th-century novel by author Jan Potocki. The movie follows a soldier at the end of the Napoleonic era who discovers a magical manuscript that unlocks a multitude of stories told in a bizarre, fairy tale-like manner over the course of the next three-plus hours.

Film music fans may be particularly interested in the release since it contains a surprisingly clean, isolated music track by Krzysztof Penderecki. The track features a minimum of hiss and does not fluctuate in volume like many isolated scores do on video. Since the only release of Penderecki's music from *The Saragossa Manuscript* previously available was in a 1989 compilation, fans of the composer will certainly want to seek this DVD out. **FSM**



soundtrack, and other goodies tailor-made for the repressed rock 'n' roller in all of us.

When The Band played their final concert, on Thanksgiving 1976 in San Francisco, Martin Scorsese was there, capturing the



IMPERFECT HISTORY: Guy Pearce wrestles with his demons in *MEMENTO*; Mel Gibson takes on the Redcoats in *THE PATRIOT*.

reflecting on their work on *The Last Waltz*. A 20-minute featurette looking back on the movie is included, along with a stills gallery, the original trailer, an informative eight-page booklet, and a previously unseen jam session.



event with eight cinematographers (including Vilmos Zsigmond, Laszlo Kovacs and Michael Chapman) and breathing life into the often-static concert film genre. With moving cameras and multiple angles at his disposal, Scorsese managed to capture the dynamic energy of the event, from The Band's final farewell as well as the improvisations and collaborations brought by guest artists like Eric Clapton, Joni Mitchell, Neil Diamond, Muddy Waters and others. MGM's 1.85 transfer is detailed and colorful, and the 5.1 soundtrack is nicely handled, with the music remixed for full surround without compromising its original integrity. For supplements, the disc boasts two audio commentaries, one featuring a scene-specific discussion by The Band's Robbie Robertson with excerpts from an interview with Scorsese, while the other track features critic Jay Cocks and many of the artists

(Aficionados of The Band will also want to check out Rhino's 4-CD *Last Waltz* soundtrack box-set, which features remastered audio, a slew of unreleased tracks and a tremendous booklet, all for \$59.95.)

Even if you've never heard of The Band, *The Last Waltz* is a vibrant concert film and an important document marking the end of the '70s rock era—arguably the last great period in rock and roll history (for a taste of what followed, read on for my review of *Can't Stop the Music*).

The Patriot: Superbit Collection

(Columbia, \$29.98)

You might have seen Columbia's "Superbit Deluxe" releases on store shelves and wondered what all the fuss was about. Mainly geared at consumers with higher-end home theater systems, the Superbit series increases

the bit-rate (compression) of DVD picture and sound by devoting an entire disc to the movie and its soundtrack alone. The result is as clear a picture as you can possibly see on DVD, with more confident soundtracks that you won't have to push to the max to coax a strong presence out of.

The Mel Gibson/Roland Emmerich hit *The Patriot* is a good case in point: The DTS soundtrack (not included on the earlier DVD) is far stronger and more lyrical than the original Dolby Digital mix, and the wide-screen transfer even sharper than its predecessor. For supplements, they've been carried over to a second disc, though the commentary track has been excised from this edition.

Although the Superbit enhancements will be best appreciated by consumers with niftier home theater systems, the improved fidelity on the audio side is far from negligible, regardless of your setup.

Vault Disney Treasures

At a time when many studios are going for no-frills DVDs, it's heartening to see Disney not only remaster many of their classics, but also add special features geared particularly toward the older viewer nostalgic for these vintage classics.

Released in May were two-disc special editions—featuring remastered THX transfers and Dolby Digital sound—of *The Parent Trap*, *Old Yeller*, *Pollyanna* and one of my favorites, *Swiss Family Robinson*.

While the pleasures of seeing each film in its original aspect ratio is more than enough to highly recommend the titles (\$29.98 each), extras consist of supporting featurettes, trailers, and audio commentaries on each disc—including everyone from Hayley Mills and Tommy Kirk to James MacArthur reminiscing about their work on the films. There are also short featurettes and segments screened on The Disney Channel airings of the films, which include a look at Mills' screen double (shot only from behind) in *The Parent Trap*.

Not part of the special edition packages per se but also new from the studio is the delightful DVD debut of *The Many Adventures of Winnie the Pooh* (\$30), Disney's 1977 compilation of Pooh shorts that brought A. A. Milne's beloved creation alive in a visual medium. Restored and remastered, the THX transfer is excellent, and a handful of supplements are included for both kids (interactive games) and adults (art gallery, a "making of" featurette), with a bonus Pooh short and Carly Simon music video rounding out the 25th Anniversary release.

Fun and family-oriented, but not "dumbed down" like too many other family DVDs (which have been alarmingly targeted only at kids in recent months), these are five superlative packages perfect for cross-generational audiences.

New From Anchor Bay

Over the last few months, several of Anchor Bay's excellent, deluxe DVD discs have been reduced to bargain prices, making them even more affordable to die-hard movie buffs, while the label continues to release brand-new packages of beloved cult faves. Here's a look:

Suspiria (\$40 Limited Edition): Chief among the treasures is the deluxe limited edition of Dario Argento's 1977 masterpiece, featuring a restored THX transfer and knockout remixed soundtrack, plus a bonus CD of Goblin's soundtrack album. Anchor Bay's crisp and tremendous new transfer is impeccable, while the substantially remixed, wonderfully layered new 6.1 DTS and Dolby Digital soundtracks are likewise sensational. The set's second DVD includes a 52-minute documentary featuring new interviews, along with a colorful booklet sporting additional analysis, interviews and a handful of production-still reproductions. The Goblin CD, regrettably, does not offer any individual cue denotations, so if you have the original album, make sure you retain it for reference.

Highlander: The Immortal Edition (\$40): The original Republic DVD had one of the worst transfers in the history of the medium, making this still somewhat grainy but nevertheless remastered edition a substantial upgrade. Anchor's THX transfer is acceptable, but the improved DTS and Dolby Digital soundtrack fare better. In terms of supplementaries, the package is a letdown—the audio commentary is the same as the 1996 laserdisc release, and the "bonus disc" turns out to be a CD featuring three songs by Queen (why not use the extra space to accommodate Michael Kamen's terrific, unreleased score?). The Queen-centric packaging and inclusion of music videos are evidence that this is geared specifically toward the Freddy Mercury fan; if you're not one of them, opt for the \$15 single-disc release instead.

The Evil Dead: Book of the Dead (\$50 Limited Edition): Bound in a rubber reproduction of the Necronomicon itself, the delightfully skewered packaging is the highlight of a package every *Deadite* will love. Audio commentaries, star Bruce Campbell's enjoyable documentary "Fan-alysis," an informative booklet and other extras complement a superb THX-mastered transfer and newly remixed audio track. I've always found the sequels more entertaining, but if you count yourself as a major fan of the original, don't pass it up. (If you're on a budget, check out the \$15 single-disc edition.)

The Dr. Who Collection (\$40): Peter Cushing

**THE WATCHER
IN THE
WOODS
still isn't
completely
restored,
but this
special edition
is fairly
appealing.**

starred as the Doctor in a pair of fondly remembered '60s cinematic adventures pitting the inventor against the Daleks, here celebrated in a three-disc special edition. In addition to wide-screen transfers of both *Dr. Who and the Daleks* and *Daleks: Invasion Earth 2150 A.D.* (the former with audio commentary), Anchor Bay has also included a 1995 documentary, *Dalekmania*, which was intended to accompany a big-screen remake. Alas, all we got was that hideous U.S. TV-movie, and the hopes of a better Dr. Who revival down the road.

The Cliff Richard Collection (\$40):

Three-disc package offers Sir Cliff's rarely seen, rollicking '60s musicals: the bouncy *The Young Ones*, highly entertaining *Summer Holiday*, and amiable *Wonderful Life* (exclusive to this box-set). These British productions (directed by Sidney J. Furie and Peter Yates) are an interesting counterpart to the kind of ridiculous fluff Elvis cranked out on this side of the Atlantic and are a good deal more entertaining on the whole. Anchor's DVDs offer audio commentaries and wide-screen transfers on each disc, making them a must for nostalgia buffs and musical fans seeing them for the first time.

The Watcher in the Woods (\$20): Compromised special edition of the 1980 Disney supernatural thriller starring Bette Davis should still prove a must-buy for fans. Audio commentary from director John Hough and two of the legendary alternate endings are seen here for the first time. Hopes for a full-blown restoration of the original cut were dashed when studio executives shot down the valiant efforts of disc producer Scott Michael Bosco. Despite this edition's shortcomings, the THX transfer and 5.1 soundtrack are excellent and the package quite appealing at its low price.

Can't Stop the Music (\$20): If you thought *Xanadu* was the nadir of the Hollywood musical, then you haven't seen Nancy Walker's (yes, *that* Nancy Walker) 1980 fiasco starring the Village People, Valerie Perrine, and the one-two casting coup of Bruce Jenner and Steve Guttenberg. An unbelievable, unforgivable disco turkey that boasts head-turning production numbers (you'll never think of "YMCA" the same way again), *Can't Stop* has remained a cult favorite due to its inanity. The 2.35 transfer is terrific and the DTS/Dolby Digital soundtracks a hoot—as are the nostalgic liner notes. Thankfully, the music *did* stop after this one tanked over 20 years ago. **FSM**

Andy Dursin can be reached at dursina@att.net. His column "The Aisle Seat," with extensive DVD coverage, runs regularly online and can be found at www.filmmonthly.com/aisleseat.

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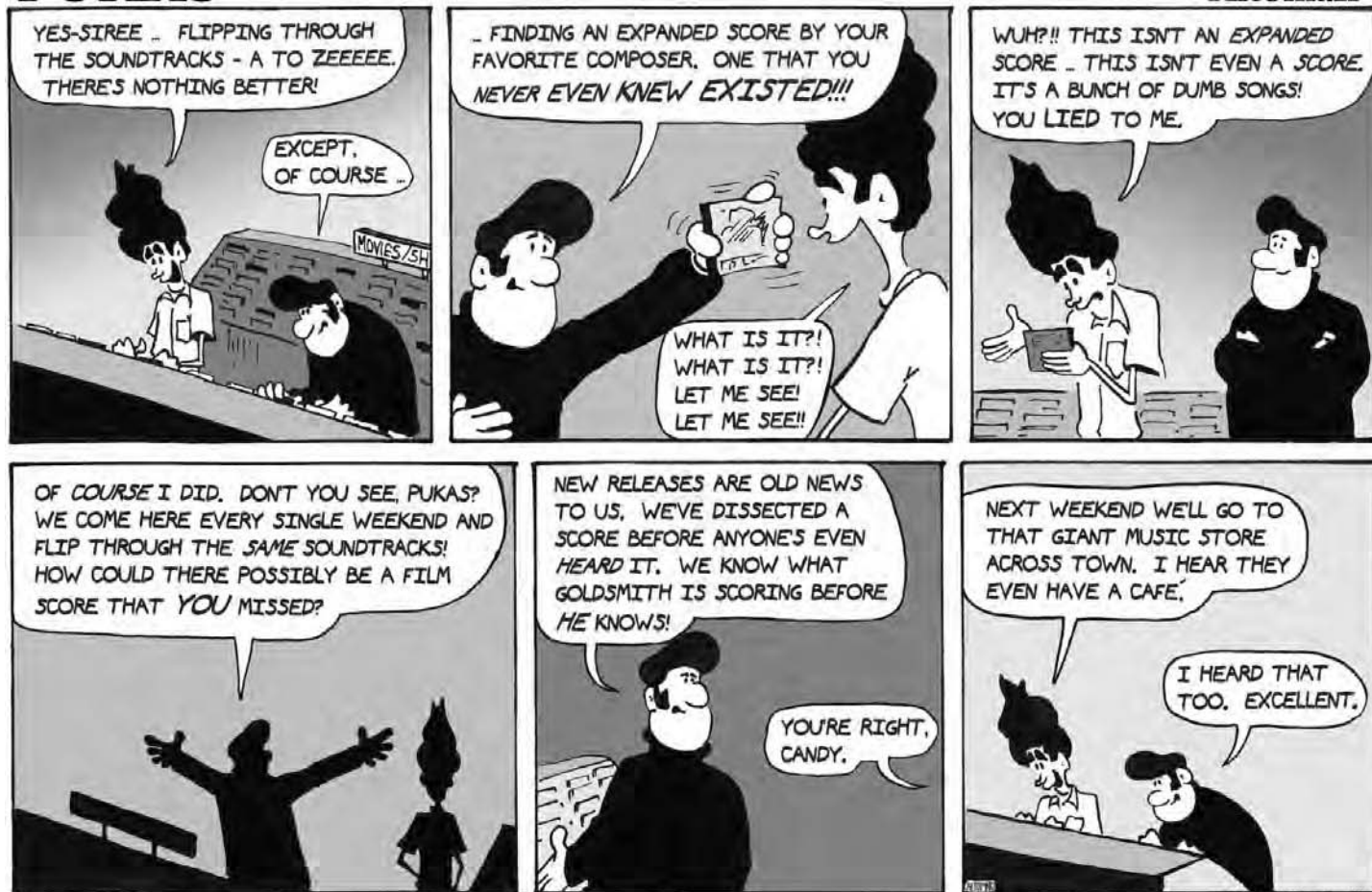
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FILM SCORE MONTHLY 47 JULY 2002



SCORE

(continued from page 35)

blowing at times. Expressive string lines and punchy, live-sounding brass are the highlights. Synth sounding high woodwinds and solo instruments peak through occasionally, but they're not too intrusive. That said, it would've been a blast to hear this score with a live orchestra.

Most of the tracks are deeply rooted in the Williams *Star Wars* tradition, except for a "Dies Irae"-sounding lick for the

Emperor's theme, and a Russian-influenced cue in track 9's "Outmaneuver Them?" In fact, though this cue is a bit incongruous, its originality makes it worth repeated listenings.

Graves is obviously an accomplished talent who knows his way around the orchestra; he knows how to write grand, cinematic music and is certainly no slouch when it comes to the subtleties of scoring to picture. In fact, he does a great job of transitioning between scenes in the movie itself. But what does *Jason Graves'* music really

sound like? This score ultimately leaves me wanting more—more of Jason Graves' style, less of Williams'. Alas, my hopes have been dashed for the moment, much to Graves' enjoyment: The folks at Lucasfilm heard his *Seeds* score and hired him to score an officially sanctioned *Star Wars*/Lego project. It's called *The Han Solo Affair*, and you can check it out at www.lego.com/eng/studios.

—Tim Curran

You can purchase the *SEEDS OF DARKNESS* score at www.jasongraves.com.

FSM

MAILBAG

(continued from page 10)

We should be happy with what you have released. And, personally, I find the phrase "too much Goldsmith" to be an oxymoron. Keep up the good work and thanks!

Will Thomas
wthomas@sensible-net.com

36 Hours

Timkin's *36 Hours* was one of the first soundtrack LPs I ever bought back in the late '70s. It was one of the early Varèse issues, including *Samson and Delilah*,

Silent Running, and *Written on the Wind*—I still have most of them. When I got the *36 Hours* LP, I noticed that the sound didn't seem like stereo, even though the record sleeve proudly announced "Stereo" on the cover. So I wrote to Varèse and the got the following response from Chris Kuchler:

"The situation with *36 Hours* is as follows: When we licensed the album from Vee-Jay, they gave us their print film and their stereo parts. We produced the record, listening for clicks, pops and other manufacturing defects, and not

really at the sound itself. About a month after the record had been released we discovered that what we had been given was mono, not stereo. At that point there was little we could do. Since then we have been very careful and it has not reoccurred."

An interesting insight into how Varèse worked in the early days? Mind you, many of those early reissues were old mono recordings, so perhaps they can be forgiven for the oversight!

Nick Garrod
garnor@postmaster.co.uk

L.K. responds: Thanks for the insight! We produced our *36 Hours* CD from Turner's original elements and did not have access to the Vee-Jay elements. However, we were aware of the stereo/mono discrepancy of the Varèse LP reissue; this clears up the confusion.

Maybe you can clear the air on some mystery, past or present. Don't be shy—write us at:
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mailbag@filmscoremonthly.com

I Spy by Earle Hagen

FLM SCORE
SILVER AGE
CLASSICS



I Spy (1965–1968) is an hour-long action espionage-adventure series fondly remembered for its globetrotting action and hip character humor. The show was groundbreaking in more ways than one: produced by Sheldon Leonard, it was the first weekly drama series to pair a white and black actor instarring roles (Robert Culp and Bill Cosby); in addition, it was filmed on location all over the globe. Produced in the midst of the '60s "spy" craze, it shunned camp gadgetry in favor of gritty realism and snappy dialogue, and the repartee of the leads paved the way for the modern-day buddy action-comedy.

Unlike its contemporary series such as *Star Trek*, *Mission: Impossible* and *The Man From U.N.C.L.E.*, *I Spy* had an original score composed for every one of its 82 episodes: two-thirds by Leonard's friend and regular composer, Earle Hagen, and one-third by veteran feature composer Hugo Friedhofer. The style was "semi-jazz," blending an eclectic mix of suspense and local color with swinging big band action and an eclectic mix of suspense—amongst, and is among the finest television music ever composed. Although Hagen re-recorded two LPs of *I Spy* themes at the time of the series, the original television recordings have never been released. (For legal reasons, it is easier for us to release the original TV soundtracks than the LP recordings.)

For this premiere original soundtrack CD, *FSM* has selected five of the best episode scores: "So Long Patrick Henry" (set in Hong Kong and aired as the series premiere), "The Time of the Knife" (the first Japanese episode), "Turkish Delight" (Hagen's first Mexican score), "The Warlord" (one of the series' most unusual and darkly dramatic episodes, set in Burma) and "Mainly on the Plains" (a Spanish comic adventure, one of Hagen's personal favorites).

Through spectacular good fortune, the three first-season scores ("Patrick Henry," "Knife" and "Turkish Delight") are presented in dynamic stereo (along with the series' main and end titles), remixed from 1/2"-inch three-track tape—possibly the best-sounding '60s television music ever released. The two second-season scores ("Warlord" and "Plains") are presented in clean-sounding mono.

The CD comes with an illustrated 24-page booklet, with liner notes by Lukas Kendall and a foreword by Robert Culp, who, in addition to starring, wrote the teleplays for "So Long Patrick Henry" and "The Warlord." From big band action to exotic adventure and hip jazz attitude, *I Spy* is a high point of television music. \$19.95 plus shipping.

"SO LONG PATRICK HENRY"

1. The Defector/Main Title
2. Hong Kong/Elroy
3. What's the Trouble?
4. Keep Running/You Lose
5. That's My Man
6. Stop That Plane
7. The Whistle Blows
8. "007"
9. End Title

Total Time:

"THE TIME OF THE KNIFE"

10. Tokyo/Jean and Kelly/Jean's Pad/Trailing
11. Oops, the Troops!/Away We Go/Shiftycraft/Dead for Real

Total Time:

"TURKISH DELIGHT"

12. Away We Go to Mexico/Bye Bye Scotty/Rapido/On the Road Again/Trunk Store/Chicken Hearts/Lt. Hernandez
13. Taxi Tour
14. Japanese Trick/Parting Is Such Sweet Sorrow/

1:05	How About That!/Babe, With Rocks	5:15
1:25	15. End Title	0:38
1:05	Total Time:	13:14
4:10	"THE WARLORD"	
1:27	16. Burma/The Chase/And On and On/Of Some Value	9:14
2:25	17. My Lord!/She Is Chinese	4:47
2:14	18. Prelude to Dreamsville/The General Dies	4:12
0:45	19. Down the River	1:55
0:52	Total Time:	20:09
15:38	"MAINLY ON THE PLAINS"	
6:19	20. The Plaza/Main Title	3:19
3:32	21. Don Silvano/Blonde Gothic/Travelin'/Sighted	3:37
9:51	22. Don Quixote II/Attack/Upsy Daisy	4:45
	23. My Professor, the Nut/Wild Stuff/Goodbye Crooks	3:55
	24. Don Strikes/So Long, Don	2:41
5:14	25. End Title	0:38
2:01	Total Time:	19:04
	Total Disc Time:	77:57

Tracks 1-15 stereo; tracks 16-25 mono.
Album produced by LUKAS KENDALL



Look for this month's
Golden Age offering
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by Bronislau Kaper
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